In Public domain. Digitization Muthulakshmi Research Academy

संस्कृतपरिषद्ग्रन्थावलिः - १३

श्रीमान् नीडामङ्गलं तिरुवेङ्कटाचार्यविरचितं

भरतरसप्रकरणम्

BHARATARASAPRAKARANAM

of

Needamangalam Tiruvenkatacharya

English Translation

Prof.B.Narasimlia charyulu

SANSKRIT ACADEMY
(Adarsha Shodha Sansthan)
Rashtriya Sanskrit Sansthan New Delhi
OSMANIA UNIVERSITY
Hyderabad - 500 007
2012

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

श्रीमान् नीडामङ्गलं तिरुवेङ्कटाचार्यविरचितं

भरतरसप्रकरणम्

BHARATARASAPRAKARANAM

of

Needamangalam Tiruvenkatacharya

English Translation
Prof.B.Narasimha charyulu

Chief Editor
Prof.T. Keshavanarayana

Editor
Dr. V. Srinivasa Sharma

Assisted by
K.V.Suryaprakash

SANSKRIT ACADEMY
(Adarsha Shodha Sansthan)
Rashtriya Sanskrit Sansthan New Delhi
OSMANIA UNIVERSITY
Hyderabad - 500 007
2012

In Public domain. Digitization Muthulakshmi Research Academy

This Publication has been brought out with the financial assistance of Rashtriya Sanskrit Sansthan, (Deemed University) Ministry of Human Resource Development Govt. of India. New Delhi.

ISBN - 978-93-80171-28-9

Copy Rights Reserved

First Edition : 2012

Copies : 300

Price : Rs. 65/-

Copies can be had from:

The Director,
Sanskrit Academy
Adarsha Shodha Sansthan
Osmania University
Hyderabad - 500 007

Phone & Fax : 040-27070281
Email : sanskritacademyhyd@gmail.com
Web: osmania.ac.in\sanskritacademy

Printed at : R.K.Printers, Nampally, Hyderabad

 In Public domain. Digitization Muthulakshmi Research Academy

About the Book

BharatarasaprakaraGam by Nîdâmangalam Tiruvenkatâchârya is a primer on *rasa*, or 'sentiment', according to Bharata's *Nâtyaoâstra*. The *Nâtyaoâstra* is a difficult work spread over 36 chapters. It is an encyclopaedia of dramaturgy, dealing with all the connected topics such as history of drama, types of drama, stage construction, production, plot, language, prosody, metres, characters, dress and ornaments of characters, techniques of acting, gestures, music, musical instruments and rhythm. Amidst all this, the celebrated concept of *rasa*, 'sentiment', is examined in great detail. This, especially with the commentary *Abhinavabhâratí* of Abhinava Gupta, later became the bedrock of Poetics, *Alankâraúâstra*. Due to the complicated nature of *Nâtyaoâstra*, manuals dealing with particular aspects like the *Daúarûpakam* or the *Rasârnavasudhâkara* were compiled over the years. The present book is one of the last such compositions. Here the author deals with the various emotions that give rise to *rasa*, namely the *vibhâvas, anubhâvas, vyabhichâribhâvas* and *sthâyîbhâvas*, and the eight types of *rasa*, in 407 verses, all of them in *anustup*, except the verses Nos. 103,226,243, and 299, being arya and 407 sardulavikridita. All the aspects related to each of the above are collected together. For instance, while discussing the *âlambana-vibhâvas*, basic excitants, the author defines and explains 384 different types of *nâyikas*, heroines (*nâyika* being one of the *âlambanas*). While the author usually follows the *Nâtyaoâstra*, he also clarifies and expands where needed, sometimes independently and at other times following other works such as *Dhvanyâloka* and *Rasârnavasudhâkara*. The Translator, an accomplished *Âlankârika*, carefully annotated these instances, as also where the author deviates from the original or follows the line given in later works. While most works deal with the discussion on the theories of *rasanispatti*, the present book focuses, like Bharatamuni, on the practical side: how to ensure that *rasa* is produced on stage. Thus, it is a very useful book for actors, play-wrights, dramaturgists and those interested in the practical aspects of *rasa*. The present translation makes this actors' manual accessible to those who do not know Sanskrit as well.

 In Public domain. Digitization Muthulakshmi Research Academy

BHARATARASAPRAKARANAM

Originally compiled with Telugu translation by Sriman Needamangalam Tiruvenkatacharya and published in 1932 by V.R.&Sons, Chennai.

The treatise on Action-gesture explains postures useful for the representation of action. While enacting those postures, while dancing, feelings must be in hormony with them. Hence, the dancer, does require the knowledge of feelings, emotions and sentiments. The present work is composed by ecletically selecting the definitions from, different main works dealing with the erotic sentiment and poetics such as Sahityacintamani, Prataparudriya and Rasarnavasudhakara etc, with the name 'Bharata rasaprakarana'. All these are supplied with telugu meanings in this publication. It is hoped that this will be very useful and handy to those who delve deep into the treatment of erotic sentiment and its feelings, emotions and behaviour and to those that discuss Bharatavidya-dancing and to the dancers themselves representing it on the stage. Abhinayadarpana dealing with abhinaya (dancing and) action is already published. One great stalwart of Bharatavidya, Sri Sabhapataiah, devout teacher of dancing at Raja mannar temple has composed a gloss on difficult padas-words i.e. rasa, bhava, sthayibhava etc.

Man is peace-loving being. His intellect and righteousness place him on a high pedastal in creation.He learns many things from nature, society and teaches in return and protects the nature. He toils very much to accomplish the aims and targets. Thus he is prone to stress and strain. From the beginning of his existence on earth, man didn't live by bread alone. He searched for relief from strain and stress and stereotyped working-routine. He found it in dance and drama which were accompanied by music and naturally some literature. This literature when heard or studied also gave some delight to the mind and more to the heart. Man does not indulge in non-fruit bearing engagements. The life in its all aspects is represented and exhibited in dance, drama and all genre of literatures. Though the practice of dance, drama are there in India from historical times, their treatment in a work is found in

In Public domain. Digitization Muthulakshmi Research Academy

Natyasastra of Bharata alone. Interestingly, the word Bharata has many connotations and is the name of many a historic and legendary persons. The N.S. is encyclopaedic in nature and bulky even. It contains all that is required for dance, drama, their practice, music, metre, literature, sentiments with all their requirements characters of dramas and many more allied subjects. Poeticians have composed works on dramaturgy winnowing all other subjects unnecessary for their purpose. Some others have taken subject matter of dance alone. When, one such, small but, important topic, is taken and discussed that work is known as prakarana. The word has many meanings. Context, one of the variety of drama, a small book on topic from work of encyclopaedic work. Rajasekhara in his Kavyamimasa, defines prakarana as - शास्त्रैकदेशस्य प्रक्रिया प्रकरणम् - km I adhyaya. It applies to this प्रकरण also. Dasarupaka, treats only of dramas, Bhavaprakasa almost all topics dealt by Natyasastra, Natakaḷaksanaratna kosa deals with only dramas, while Nrttaratnavali of Jayapasenani, Abhinayadarpana of Nandikesvara discusses Abhinaya, the word Natya stands for dance and drama. It is really wonderful that all dance forms now prevailing claim their origin from Natyasastra.There is no doubt that *sringara* is rasaraja and experienced by one and all. Anandavardhan, the great exponent of Dhvani system and systematiser of all necessary topics of poetics, also says शृङ्गार एव मधुरः परप्रह्लादनो रसः। etc. The Bhakti synthesised with शृङ्गार is hence called मधुरभक्ति. Hero and heroines are 'alambana' to the sentiment srngara. The heroines are divided into umpteen varieties. The srngara is of two varieties namely love in union and separation Naturally the heroines will be different in these depicting and exhibiting these. These nayikas and their definitions are represented in dance form known as Bharatanatya popular in the south. The dancer should be so skilled as to correctly and properly represent those feelings and sentiment. Here lies the importance of such works. Besides the dancers, these help the critics, and composers of dance - padam. In telugu literature there are such dance compositions by Kshetrayya and Sarangapani. In the present times there are many vaggeyakaras who compose 'padams' also.

In Public domain. Digitization Muthulakshmi Research Academy

The Bharatarasaprakarana is in telugu translation; the sanskrit text is also in telugu script. It is inaccessible, in the present form to non-telugu people practicing the Bharata natya. It is hoped, the present humble effort to present the text in Devanagari script with english translation will help know and grasp the subject matter well compiled by the author of the original text. Transliteration is easily done, but not the translation, so is the delay in submitting 'project' in stipulated period. Translation of technical subject poses a great problem. For every word requires attention and possible correct equalent is to be given. The idea of the substance should not be lost or misinterpreted or left in lurk. Wherever possible and easily traceable, the stanzas, of definitions are traced to the original texts, showing the changes made by the author in the order of the words and words themselves. This will help the researchers besides the dancers, dance-masters. For the translation, I have depended on the Bharata's Natyasastra of Dr. N.P.Unni, and Prof.M.N.Ghosh. महाजनो येन गतः स पन्थाः।

I express my heart-felt gratitude to the all authorities of Rashtriya Sanskrit Sansthan, Delhi, especially to Prof. Radhavallabh Tripathi, for extending to me the benefits of "Shastrachudamani" 2009-10, and invitation to participate in "Shastrachudamani scholar's meet held at Rashtriya Sanskrit Sansthan, New Delhi on 14th August 2011.

My blessings are to Dr. V. Srinivasa Sharma and Dr.Srinivas Varkhedi, the editor and Joint Director and the then Director respectively who made my tenure as 'Shastrachudamani' scholar at the Sanskrit Academy a smooth sailing. I feel very delighted to see my endeavour to be successful and thank one and all, instrumental and helpful in this publication.

30-03-2012
Hyderabad

Dr.B.Narasimha charyulu
Shastrachudamani

In Public domain. Digitization Muthulakshmi Research Academy

पुरोवाक्

रस्यते आस्वाद्यते अनुभूयते वेति रस शब्दस्य व्युत्पत्तिः। किं अनुभूयते? अस्मिन् जगति अनुभवैकवेद्यं तत्त्वं किम्? तत् केन अनुभूयते? इत्यादयः प्रश्नाः। अत्र यदि वेदान्तदर्शनमनुसरामश्चेत्, ब्रह्मसत्यं जगन्मिथ्या। नाम रूपात्मकं, चराचरात्मकं वेदं जगत्सर्वं मिथ्या, परब्रह्मणः विवर्तरूपं, इन्द्रियगोचरञ्च। किन्तु, यतः इमानि भूतानि जायन्ते, येन जातानि जीवन्ति, अन्तसमये यस्मिन् अभिसंविशन्ति, स आनन्दरूपः आत्मा तु नास्तीन्द्रियगोचरः। तस्मादेवोक्तं

'नतत्र चक्षुर्गच्छति न वाग्गच्छति नो
मनो न विदूमो न विजानीमो' इति (केन.१-३)
न चक्षुषा गृह्यते नापि वाचा नान्यैर्देवैस्तपसा
कर्मणा वा ज्ञानप्रसादेन विशुद्धसत्त्वस्ततस्तु
तं पश्यते निष्कलं ध्यायमानः' (मुण्ड.३-१-१०)

एतैरुपनिषद्वाक्यैरिदमेव प्रतिपाद्यते यत् स परमात्मा केवलम् अनुभूयते, न तु दृश्यते तस्यानुभूतिरेव ब्रह्मानन्दानुभूतिः । तस्मात् स परमात्मैव रसशब्दवाच्यः। अत्र रसो वै सः इतिचार्षोऽक्तिः ।

रसशब्दवाच्यस्य परब्रह्मणः प्राप्तिसाधनं योगः।योगलक्षणं तु चित्तवृत्तनिरोधः। चित्तवृत्तिनिरोधश्चाष्टाङ्गयोगसाधनया साध्यः। तस्मात् विद्वद्भिः योगिभिः परिणतबुद्धिभिश्चास्वाद्य ब्रह्मास्वादः साधारणजनानां कृते तु दुर्लभ एव ।

किन्तु, अत्र भरतमुनिः प्रतिपादयति यत् काव्यरसास्वादोऽपि ब्रह्मास्वादसदृश एव। सहृदयसामाजिकेषु स्थितानां रत्यादीनां स्थायिभावानां काव्यनाटकगतैः विभावानुभावव्यभिचारिभिः साधारणीकरणेन सहृदयैः आनन्द आस्वाद्यते सोऽपि ब्रह्मास्वादसदृश एव इति भरतमुनेरभिप्रायः।

In Public domain. Digitization Muthulakshmi Research Academy

तस्मादेवोक्तं भरतमुनिना

दुःखार्तानां श्रमार्तानां शोकार्तानां तपस्विनाम्।
विश्रान्ति जननं लोके नाट्यमेतद् भविष्यति।।

प्रसिद्धकाव्यशास्त्रिणा विश्वनाथेन चायं काव्यरसास्वादः ब्रह्मास्वादसहोदरत्वेन कीर्तितः। यथा-

सत्त्वोद्रेकादखण्ड स्वप्रकाशानन्दचिन्मयः।
वेद्यान्तरस्पर्शशून्यो ब्रह्मास्वादसहोदरः।।इति

आदौ भरतमुनिना प्रतिपादितोऽयं रससिद्धान्तः पण्डितराजजगन्नाथ पर्यन्तैः आलङ्कारिकैः बहुचर्चितः। बहवः ग्रन्था अपि सिद्धान्तममुमधिकृत्य ग्रथिताः। रससिद्धान्तप्रतिपादकेषु प्रमुखानां ग्रन्थानां सारभूतः अयं ग्रन्थः श्रीमद्भिः नीडामङ्गलं तिरुवेङ्कटाचार्यैः तेलुगुभाषायां संगृहीतः। अस्याङ्ग्लानुवादः उस्मानिया विश्वविद्यालयीय संस्कृतविभागाध्यक्षचरैः आचार्य बी.नरसिंहाचार्य महोदयैः कृतः। अत्यन्त सरलया शैल्या रससिद्धान्तस्याध्येतृणामुपयोगाय संग्रथितोऽयं लघु ग्रन्थः विभिन्नेषु विश्वविद्यालयेषु अधीयानानां छात्राणां महदुपकाराय भविष्यतीति आशासे। संस्कृतपदानां रोमन् लिपिलेखने आवश्यकानि दीर्घानुनासिक-मूर्द्धन्य चिह्नानि उट्टंकनासौकर्यात् न दत्तानि।

अस्य ग्रन्थस्य प्रकाशनाय धनप्रदानेनोपकृतवद्भ्यः राष्ट्रिय संस्कृत संस्थानस्य उपकुलपतिवर्येभ्यः आचार्य राधावल्लभत्रिपाठी महोदयेभ्यः, कुलसचिवेभ्यः आचार्य सुब्बरायुडु महोदयेभ्यश्च सादरं कार्तज्ञं विनिवेदयामि। कुशलानुवादाय बहुभाषा पारङ्गतेभ्यः श्रीबी.नरसिंहाचार्यमहोदयेभ्यः, ग्रन्थसम्पादकेभ्यः डा. श्रीनिवासशर्मा महोदयेभ्यः, संस्कृत अकादम्याः अन्येभ्यः कर्मकर्तृभ्यश्च हार्दिकं कार्तज्ञं वितरामि।

आचार्य टि.केशवनारायणः
निदेशकः

In Public domain. Digitization Muthulakshmi Research Academy

विषयानुक्रमणिका	पृष्टसङ्ख्या
विभावोः	3
अनुभावोः	4
अनुभावः	4
व्यभिचारिभावोः	4
स्थायिव्यभिचारिसम्बन्धोः	5
रसः	5
निष्पत्तिः	6
विभावः	6
आलम्बनविभावः	7
स्थायिरसालम्बनभूता नायिका	7
स्वीयालक्षणम्	7
मुग्धालक्षणम्	8
मध्यानायिकालक्षणम्	8
मानलक्षणम्	9
लघुमानलक्षणम्	9
मध्यमानलक्षणम्	9
गुरुमानलक्षणम्	10
मध्याधीरालक्षणम्	10
मध्या अधीरा नायिका लक्षणम्	10
मध्या धीराधीरालक्षणम्	10
प्रगल्भा नायिका लक्षणम्	11
प्रगल्भा धीरा	11
प्रगल्भा अधीरा	11
प्रगल्भा धीराधीरा नायिका	11

In Public domain. Digitization Muthulakshmi Research Academy
ज्येष्ठा कनिष्ठालक्षणम्	12
परकीयालक्षणम्	13
परकीया कन्यालक्षणम्	13
परकीयोढालक्षणम्	13
सामान्यानायिकालक्षणम्	14
अष्टविधनायिका निरुपणम्	15
स्वाधीनपतिकानायिकालक्षणम्	15
वासकसज्जिकानायिकालक्षणम्	16
विरहोत्कण्ठितानायिकालक्षणम्	16
विप्रलब्धानायिकालक्षणम्	17
खण्डितानायिकालक्षणम्	17
कलहान्तरितालक्षणम्	18
प्रोषितभर्तृकालक्षणम्	18
अभिसारिकानायिकालक्षणम्	19
उत्तमालक्षणम्	19
मध्यमानायिकालक्षणम्	20
अधमानायिकालक्षणम्	20
नायिकासंख्याप्रकरणम्	21
आसां दूत्यादयोः	21
अथ शृङ्गारनायकाः	21
पतिलक्षणम्	22
उपपतिलक्षणम्	22
वैशिकलक्षणम्	22
चतुर्विधशृङ्गारनायकलक्षणम्	22
अनुकूलनायकलक्षणम्	23
दक्षिणनायकलक्षणम्	23

In Public domain. Digitization Muthulakshmi Research Academy

धृष्टनायकलक्षणम्	23
शठनायकलक्षणम्	24
एतेषां सहायाः	24
पीठमर्दादिलक्षणम्	24
अथ उद्दीपनविभावोः	24
आलम्बनगुणाः	25
यौवनम्	25
प्रथमयौवनलक्षणम्	25
द्वितीययौवनलक्षणम्	26
तृतीययौवनलक्षणम्	27
रूपलक्षणम्	28
लावण्यलक्षणम्	28
सौन्दर्यलक्षणम्	28
आभिरूप्यलक्षणम्	29
मार्दवलक्षणम्	29
सौकुमार्यलक्षणम्	29
उत्तमसौकुमार्यलक्षणम्	29
मध्यमसौकुमार्यलक्षणम्	30
अधमसौकुमार्यलक्षणम्	30
चेष्टा	30
अलङ्कृतिः	30
तटस्थाः	30
अनुभावलक्षणम्	31
चित्तजानुभावाः	31
भावलक्षणम्	32
हावलक्षणम्	32

In Public domain. Digitization Muthulakshmi Research Academy

हेला लक्षणम्	32
शोभालक्षणम्	33
कान्तिलक्षणम्	33
दीप्तिलक्षणम्	33
प्रागल्भ्यलक्षणम्	33
माधुर्यलक्षणम्	33
धैर्यलक्षणम्	33
औदार्यलक्षणम्	34
अथ गात्रजानुभाव निरूपणम्	34
लीलालक्षणम्	34
विलासलक्षणम्	34
विच्छित्तिलक्षणम्	34
विभ्रमलक्षणम्	34
किलिकिञ्चितम्	35
मोट्टायितम्	35
कुट्टमितम्	36
बिब्बोकलक्षणम्	36
ललितलक्षणम्	36
विहृतलक्षणम्	36
वागारम्भानुभाव निरूपणम्	37
आलापविलापलक्षणम्	37
सल्लापलक्षणम्	37
प्रलापानुलापलक्षणम्	38
अपलापलक्षणम्	38
संदेशलक्षणम्	38

In Public domain. Digitization Muthulakshmi Research Academy

अतिदेशलक्षणम्	38
निर्देशलक्षणम्	38
अपदेशलक्षणम्	38
उपदेशलक्षणम्	39
व्यपदेशलक्षणम्	39
अथ बुध्द्यारम्भानुभावा निरूपणम्	39
अथ सात्त्विकभावा निरूपणम्	39
स्तम्भलक्षणम्	40
स्वेदलक्षणम्	40
रोमाञ्चलक्षणम्	41
स्वरभेदलक्षणम्	41
वेपथुलक्षणम्	41
वैवर्ण्यलक्षणम्	41
अश्रुलक्षणम्	42
प्रलयलक्षणम्	42
अथ व्यभिचारिभावा निरूपणम्	43
निर्वेदादयः	43
निर्वेदलक्षणम्	44
ग्लानिलक्षणम्	45
शंकालक्षणम्	45
असूयालक्षणम्	46
मदलक्षणम्	46
श्रमलक्षणम्	47
आलस्यलक्षणम्	47
दैन्यलक्षणम्	48
चिन्तालक्षणम्	48

In Public domain. Digitization Muthulakshmi Research Academy

मोहलक्षणम्	49
धृतिलक्षणम्	49
स्मृतिलक्षणम्	49
व्रीडालक्षणम्	50
चपलतालक्षणम्	50
हर्षलक्षणम्	50
आवेगलक्षणम्	51
उत्पातावेगः	51
वातावेगः	52
वर्षावेगः	52
अग्न्यावेगः	52
मत्तकुञ्जरदर्शनावेगः	52
प्रियश्रवणावेगः	53
अप्रियश्रवणावेगः	53
शात्रवव्यसनावेगः	53
जडतालक्षणम्	54
गर्वलक्षणम्	54
विषादलक्षणम्	55
ज्येष्ठविषादोः	55
मध्यमविषादोः	55
अधमविषादोः	56
औत्सुक्यलक्षणम्	56
निद्रालक्षणम्	56
अपस्मारलक्षणम्	57
सुप्तिलक्षणम्	57
विबोधलक्षणम्	58

In Public domain. Digitization Muthulakshmi Research Academy

अमर्षलक्षणम्	58
अवहित्थलक्षणम्	58
उग्रतालक्षणम्	59
मतिलक्षणम्	59
व्याधिलक्षणम्	59
शीतज्वरव्याधिः	60
दाहज्वरः	60
उन्मादलक्षणम्	60
वियोगजोन्मादः	61
इष्टनाशोन्मादः	61
मरणलक्षणम्	61
व्यगधिजमरणम्	62
अभिघातमरणम्	62
त्रासलक्षणम्	63
वितर्कलक्षणम्	63
व्यभिचारिभावानां दशाचतुष्टयलक्षणम्	64
अनौचित्यद्वितयलक्षणम्	65
अथ स्थायिनः	65
रतिस्थायिलक्षणम्	66
प्रेमलक्षणम्	66
मानलक्षणम्	67
प्रणयलक्षणम्	67
स्नेहलक्षणम्	67
प्रौढस्नेहलक्षणम्	68
मंदस्नेहलक्षणम्	68
मध्यस्नेहलक्षणम्	68

In Public domain. Digitization Muthulakshmi Research Academy

रागलक्षणम्	68
कुसुम्भरागलक्षणम्	69
नीलरागलक्षणम्	69
माञ्जिष्ठरागलक्षणम्	69
अनुरागलक्षणम्	69
उत्साहस्थायिलक्षणम्	70
शोकस्थायिलक्षणम्	70
विस्मयस्थायिलक्षणम्	71
हासस्थायिलक्षणम्	71
भयस्थायिलक्षणम्	72
जुगुप्सास्थायिलक्षणम्	72
क्रोधस्थायिलक्षणम्	72
शत्रुविषयक्रोधः	73
भृत्यविषयक्रोधः	73
मित्रक्रोधः	74
पूज्यक्रोधः	74
रसभेदाः	76
शृङ्गाररसलक्षणम्	77
विप्रलम्भः	78
विप्रलम्भः	79
अयोगविप्रलम्भशृङ्गारलक्षणम्	79
दशावस्था निरूपणम्	80
चक्षुःप्रीतिलक्षणम्।	81
चिन्तालक्षणम्।	81
संकल्पावस्थालक्षणम्।	82
गुणनुतिलक्षणम्।	82

In Public domain. Digitization Muthulakshmi Research Academy

क्रियाद्वेषलक्षणम्	83
तापलक्षणम्	83
लज्ञात्यागलक्षणम्	83
उन्मादलक्षणम्	84
मूर्छालक्षणम्	84
मृतिलक्षणम्	85
विरहविप्रलम्भलक्षणम्	85
मानविप्रलम्भलक्षणम्	86
प्रणयमानलक्षणम्	86
ईर्ष्यामानलक्षणम्	86
श्रवणादीनां निरूपणम्	87
प्रवासविप्रलम्भलक्षणम्	87
शापविप्रलम्भलक्षणम्	87
सम्भोगशृङ्गारलक्षणम्	88
वीररसलक्षणम्	89
युद्धवीरलक्षणम्	90
दयावीररसलक्षणम्	90
दानवीरलक्षणम्	90
करुणरसलक्षणम्	91
अद्भुतरसलक्षणम्	92
हास्यरसलक्षणम्	93
स्मितादीनां निरूपणम्	94
स्मितलक्षणम्	95
हसितलक्षणम्	95
विहसितलक्षणम्	95
उपहसितलक्षणम्	95

 In Public domain. Digitization Muthulakshmi Research Academy

अपहसितलक्षणम्	96
अतिहसितलक्षणम्	96
भयानकरसलक्षणम्	97
बीभत्सलक्षणम्	98
रौद्ररसलक्षणम्	99
रसाद्रसोत्पत्तिः	101
रसानां विरोधः	101
शृङ्गारव्यभिचारिणामानुकूल्यम्	102
वीरव्यभिचारिणामानुकूल्यम्	102
करुणव्यभिचारिणामानुकूल्यम्	102
अद्भुतव्यभिचारिणामानुकूल्यम्	103
हास्यव्यभिचारिणामानुकूल्यम्	103
भयानकव्यभिचारिणामानुकूल्यम्	103
बीभत्सव्यभिचारिणामानुकूल्यम्	103
रौद्रव्यभिचारिणामानुकूल्यम्	104

* * * * *

In Public domain. Digitization Muthulakshmi Research Academy

भरतरसप्रकरणम्

श्रृङ्गाररससन्दोहं श्रितकल्पमहीरूहम्।
श्रये श्रीनाथमेवाहं श्रान्तलोकसुखावहम्।।१।।

I take refuge in the lord of Sri (Mahalakshmi), repertory of Erotic sentiment wish fulfilling kalpavrksa (celestial-divine tree) and giver of bliss to the people suffering from and affected by three fold tapas.

In Bharata's Natyasastra, Lord visnu is spoken of presiding deity of Sringara rasa, his traits are well described in the puranas, especially in the Bhagavata. He has omni-potence to fulfill all the desires of his devotees and confer on them supreme bliss. The author's desire to complete the compilation without any impediments is intended. Here 'Srinatha' is उपलक्षण. He is Jagannatha. Most important the last pada. He gives solace to the people in stress and distress.He alone confers bliss. Here it should be remembered that Bharata also says that Natya gives solace to the शोकार्तानां, दुःखार्तानां etc. दुःखार्तानां श्रमार्तानां शोकार्तानां तपस्विनाम्। विश्रान्तिजननं (लोके) काले नाटयमेतद्भविष्यति।। NSI - 115cd. 116ab. क्वचित् क्रीडा - NSI - 108.।।1।।

कण्ठेनालम्बयेद्गीतं हस्तेनार्थं प्रदर्शयेत्।
चक्षुर्भ्यां दर्शयेद्भावं पादाभ्यां तालमाचरेत्।।२।।

The woman intending to present dance-recital, should first sing and then present the meaning of the song by her postures of hand हस्ताभिनय She should express the feeling भाव with her eyes, she should keep the rhythm with her feet. The dancer should support and make her dance cumulative effect of all these described in the verse. The first thing is rendering the song - there are five places which produce the sound नाद. Here the throat is the supporting element of the गीत. When one talks, he takes the help of the hands to support his speaking matter, using the gestures as main thrust for प्रदर्शन. There is a theory that language's precursor was gesture - चेष्टा. The dumb and deaf also express the language with gestures. They talk with each other in 'sign language'.

In Public domain. Digitization Muthulakshmi Research Academy

One shows the needs by gestures, when one is exhausted or does not like to speak or practicing the "मौनव्रत". Their eyes form an important and the first essentials of the dance; Bharatanatyam, Kathakali and many other dance forms utilize the eyes to the maximum. All the feelings, emotions and sentiments are aptly and correctly expressed with the (help of) eyes. The dancer keeps the rythm with thumping, thursting and hitting the ground (or platform raised for the sake of performance). As well known, the 'talas' vary to each song. - झुंपे, त्रिपुट, खण्ड, चापु, चतुरश्र etc in - भरतनाट्य. द्रुत - विलम्बित मध्य etc in कथक्.

Thus it is said (mellifluous) voice, graceful, long hands; expressive eyes; tapping feet are essential to the dancer. ||2||

यतो हस्तस्ततो *दृष्टिर्यतो दृष्टिस्ततो मनः।
यतो मनस्ततो भावो यतो भावस्ततो रसः।।३।।

In performance of dance, the dancer will move and keep his / her hands in particular pose or shape-karana or mudra etc. The dancer should keep his eyes glued to / gazing at the hands alone, nowhere else. He / she should keep his / her mind fixed in the the mind itself, should keep mind in acting emotion, for, where the emotion/feeling/action is there the sentiment is. Any change in the symphony or synthesis or loss of perfect combination leads to रसभङ्ग. The words रस and भाव evade exact literal accurate rendering into different languages. All Indian languages use the same words. In english भाव is rendered as emotion and रस as sentiment. The same is adhered to throughout this translation work. In this stanza, - भाव is said to be the birth place of रस by अन्वयव्यतिरेकभाव i.e. where there is भाव there alone is रस is अन्वय no भाव hence no रस is the व्यतिरेक।।3।।

सूत्रम् - विभावानुभावव्यभिचारि संयोगाद्रसनिष्पत्तिरिति भरतसूत्रम्।

---

*दृष्टि is glance. It refers to आङ्गिक and सात्त्विक अभिनय there too the

In Public domain. Digitization Muthulakshmi Research Academy

The conjunction of vibhavas (Determinants), Anubhavas (consequents), and vyabhicharibhavas (transitory moods / feelings) cause the production of Rasas (sentiments) (in dramatic works, and dance and poems). This is the trans from NS ed and tr. by Prof N.P.Unni. I have merely added 'dance' to it. The compiler-acharya, did not delve deep into Rasa sutra-interpretation thinking that, detailed discussion, may not be much useful, as other topics. I follow him strictly and avoid discussion. ||3||

विभावो नाम

रत्यादिस्थायिनो येन भाव्यन्ते नितरामिति।
अतोऽसौ भावपारज्ञैर्विभाव इति कथ्यते।।४।।

what is determinant?

Bhavas are emotional fervor. They help to realise Rasa. This Rasa is connected with the different types of representation. These vibhavas are called determinants as they only (i.e.स्थायी etc only makes erotic sentiment etc). NS has one

नानाद्रव्यैर्बहुविधैः व्यञ्जनं भाव्यते यथा।
एवं भावा भावयन्ति रसानभिनयैः सह।।VI.41

As the spices in combination with the different articles help to produce a delicacy, the Bhavas help the production of Rasa with proper gesticulations and representations'. रसान् भावयन्ति इति भावाः विविधं भावयन्ति इति विभावाः. The NS emphatically says that emotions culminate in the production of sentiments, but sentiments do not culminate in the production of emotions- दृश्यते हि भावेभ्यो रसानामभिनिर्वृत्तिः, न तु रसेभ्यो भावानामभिनिर्वृत्तिरिति।। NS VI-39. Further at the beginning of VII chapter ''भू इति धातुः करणे - तथा च भावितं वासितं कृतमित्यनर्थान्तरम्''। The verb - भू in करणार्थ is used in भाव शब्द. Manifested - भावितं, pervaded वासितं, performed कृतं are synonyms. The next 3 verses विभावैः... योक्तृभिः give the etymology - as the meaning brought about by vibhavas, anubhavas. The speech, bodily movements and mental feelings help in

In Public domain. Digitization Muthulakshmi Research Academy

its production. अर्थ is nothing but रस as said in न हि रसादृते कश्चिदर्थः प्रवर्तते। VII-2, the poets intention is conveyed by it - भावः - कवेः भावं भावयन् भाव उच्यते 3; रसान् भावयन्ति इति भावाः - Three-fold etymology. At the same stretch the NS gives the etymology of विभाव as;- विभावो नाम विज्ञानार्थः। विभावः कारणं, There is the figure विभावना - there is the cause, but no effect is produced. निमित्तं, हेतुरिति पर्यायाः। विभाव्यते अनेन वागङ्गसत्वाभिनय इति विभावः। knowledge, reason, instrumental or efficient cause and logical reason are the meaning of विभाव By this feeling the three-fold representation is carried out. विभाव - conception, comprehension NSVII.2,3,4. p.186 ।।4।।

अनुभावो नाम – What is अनुभाव

रत्यादिस्थायिनस्सम्यक्चिन्तादींश्च ततः परम्।
अनुभावयतीत्येष त्वनुभाव इतीर्यते।।५।।

That feeling, which brings to notice / attention the primary feelings like love etc, first and later transitory feelings like reflection etc, is termed अनुभाव. "अनेन वागङ्गसत्त्वकृतोऽभिनय अनुभाव्यत इति अनुभावः। अत्र श्लोकः - वागङ्गाभिनयेनेह यतस्त्वर्थोऽनुभाव्यते। शाखाङ्गोपाङ्गसंयुक्तस्त्वनुभावस्ततः स्मृतः"।। NS VII- 8 p.187. It helps in presenting the अभिनय of three-fold nature speech - body - mental attitude the रघुवंश says अनुभावविशोषात्तु सेनापरिवृताविव – meaning that Dilipa appeared to be surrounded by an army though travelling with सुदक्षिणा alone, by his अनुभाव majesty, personality, demeanour etc. महानुभाव is also current in the languages. ।।5।।

व्यभिचारिभावो नाम -

विशेषेणाभिमुख्येन संयाति स्थायिनं प्रति।
व्यभिचारीति विज्ञेयो भावो भावार्थकोविदैः।।६।।

Vyabhicharibhava means

That feeling which travels / transits towards primary feeling स्थायी More often is विशेष, excessively also, अभि - आभिमुख्य - towards, with the main purpose of hightening the sthayibhava, is called transitory feeling

In Public domain. Digitization Muthulakshmi Research Academy

by the learned in Bhavartha studies. "वि, अभि इत्येतावुपसर्गौ। चर इति गत्यर्थो धातुः। विविधं आभिमुख्येन रसेषु चरन्तीति व्यभिचारिणः। वागङ्गसत्त्वोपेतान् प्रयोगे रसान् नयन्तीति व्यभिचारिणः"। NS VII 196 वि उपसर्ग is taken here - in the sense of variety not excess or particular, the rest is same.|| 6||

विभावादि भावानां स्थायिनां च संयोगो यथाः-

कार्यकारणतायोगो विभावस्थायिनोर्मिथः ||७ab||

The conjunction of primary and ensuant takes place, as follows-

The primary or permanent feeling is produced by the ensuant feelings, hence, there is cause and effect relation in the conjunction of विभावदिभाव and स्थायिभाव.||7a b||

ज्ञाप्यज्ञायकसंयोगस्तथा स्थाय्यनुभावयोः||७c d||

The anubhavas point to / make known / informing the sthayibhavas. Therefore the anubhavas are jnapaka and sthayibhava is jnapya.||7c d||

स्थायिव्यभिचारिसम्बन्धो यथा -

पोष्यपोषकसंयोगः स्थायिनां व्यभिचारिणाम्||८ a.b.||

The sthayibhavas are nurtured / reared / brought up by व्यभिचारिभाव - transitory feelings. Hence, there is पोष्यपोषकभाव relation between them. The व्यभिचारिभावs are posaka-faster / nurturer and स्थायिभाव the primary feelings are पोष्य - nurtured, developed. ||8a.b.||

अयं सूत्रस्थसंयोगशब्दार्थः परिकीर्तितः||८cd||

Thus, the word संयोग - conjunction in the 'Sutra' is to be understood in कार्यकारणभाव, ज्ञाप्यज्ञापकभाव and पोष्यपोषकभाव

रसो नाम -

विभावैरनुभावैश्च व्यभिचारिभिरेव च।
आनीयमानस्वादुत्वं स्थायिभावो रसः स्मृतः||९||

The स्थायिभाव or permanent mood, made enjoyable to the noble-minded, by the vibhavas – excitants, anubhavas – ensuants and vyabhicharibhava transitory feelings, is known as rasa-sentiment.

In Public domain. Digitization Muthulakshmi Research Academy

This famous verse is found in Dasarupaka, Rasarnavasudhakara and Prataparudriya. These texts have the reading आनीयमानस्स्वादुत्वं. then आनीयमान is an adjective to स्थायिभाव. If it is made compound आनीयमानस्स्वादुत्वं यैः - स्वादुः - तस्यभावः स्वादुत्वम्। Not much difference. The word स्थायिभाव is also in compound स्थायी च असौभावः। The other texts have स्थायीभावः।

निष्पत्तिर्नाम

कार्योत्पत्तिर्विभावस्य कार्यज्ञप्तिस्ततः परम्।
अनुभावस्य कार्यस्य संपुष्टिर्व्यभिचारिणः।
इति सूत्रस्थनिष्पत्तिशब्दार्थः परिकीर्तितः।।१०।।

The meaning of the word निष्पत्ति - Production, in the sutra विभावानुभाव व्यभिचारिसंयोगाद्रसनिष्पत्ति is three fold. It is the production in regard to vibhavas and sthayibhava;- it is the reminding, pointing out, informing in case of vyabhicharibhava and sthayibhava and finally, it is the fostering पुष्टिः in case of anubhavas and sthayibhava. As given in the अभिनवभारती of अभिनवगुप्त it is the interpretation propounded by Bhatta Lollata and also the ancient authorities. The same is followed by the present author. In this connection the word अभिनिर्वृत्ति is also found in NS VII p161. It also means prodution. ||10||

विभावो निरूप्यते।

आलम्बनोद्दीपनात्मा विभावो द्विविधो मतः।।११।।

The vibhava is defined and divided.

The vibhava - the excitant emotion (feeling) is of two kinds, the first is alambana vibhava and the second is uddipanavibhava. 'What is vibhava? is explained in the verse No.4. Here only division is explained. Alambana is a prop. The permanent mood or स्थायिभाव depends on these vibhavas - excitants. One is the hero and heroine (in other words characters or the play of poem or dance - recital). The uddipana vibhavas are like moon, spring - season, holi - play etc for the erotic sentiment.||11||

In Public domain. Digitization Muthulakshmi Research Academy

आलम्बनविभावो नाम।

यानालम्ब्य प्रजायन्ते रत्यादिस्थायिनोऽपि च।
आलम्बनाख्यास्ते प्रोक्ता नायिकाद्या विचक्षणैः॥१२॥

The alambanavibhava is explained and divided:-

Based on whom, centering around whom, the permanent-moods like love and sentiments like erotic are born, those are called alambanavibhava - the basic excitants, by the experts on Natya. The heroine, hero, confidant, jester, chamberlain etc, characters like heroine are the alambanavibhava - the excitants of the emotions and sentiments.॥12॥

स्थायिरसालम्बनभूता नायिका यथा -

रसालम्बनभूता या नायिकात्र निरूप्यते।
सा स्वीया परकीयेति सामान्येति त्रिधा मता॥१३॥

The heroine, on whom the permanent emotion स्थायि and sentiment रस, are dependant, is defined and divided.

The heroine is the basis for the permanent emotion / mood and sentiment (mostly erotic) is of three kinds – 1) sviya (attached to one hero) 2) parakiya (belonging to others) and 3) samanya – an ordinary – neither sviya nor parakiya.

This verse is taken from Rasarnavasudhakara p.95 13th chapter. Sviya is a heroine belonging to hero alone. The parakiya nayika belonging to another anyadiya, but loved by the hero. Samanya nayika is ganika accessible to all.॥13॥

स्वीयालक्षणम् ।

सम्पत्काले विपत्काले या न मुञ्चति वल्लभम्।
शीलार्जवगुणोपेता सा स्वीया परिकीर्तिता॥१४॥
मुग्धा मध्या प्रगल्भेति त्रेधा सा तु निगद्यते॥१५a.b॥

Definition of sviya -

That heroine is called sviya - belonging to (himself i.e. the hero) who possesses all the virtues and good character and does not desert

In Public domain. Digitization Muthulakshmi Research Academy

the hero in his good times and oddities. Further she is of three varieties as 1) mugdha – innocent 2) madhya - in the middle of youth and 3) pragalbha – prime youth. I think based on their youth and amicability to love sports, this division is made. This is quoted from RS p.13 V.No.95

मुग्धालक्षणम् ।

मुग्धा नववधूः कामरतौ वामा मृदुः ऋधि॥१५c d॥
यतते रतिचेष्टासु गाढलज्ञा मनोहरा।
कृतापराधे दयिते वीक्षते रूदती सती॥१६॥
अप्रियं वा प्रियं वापि न किञ्चिदपि भाषते॥१७a b॥

Definition of Mugdha

The newly-wed, new to love-sports, passive in amorous sports, of deep shyness, firm in her anger, passive in the offence of hero, merely cries and looks at the hero, still advancing in amorous activities, is the mugdha, the innocent.

This also, is found in RS p14, vNo.96-97. The author has not given examples. Malavika, Sagarika and others are good examples of this type. The word is derived from मुद् वैचित्ये to be infatuated. ||15c d 16 17ab||

मध्यानायिकालक्षणम् ।

समानलज्ञामदना प्रोद्यत्तारुण्यशालिनी॥१७ c d॥
मध्या कामयते कांतं मोहांते सुरतक्षमा।
मध्या त्रिधा मानवृत्त्या धीराधीरोभयात्मिका॥१८॥

Definition of Madhya

She is termed as madhya - the middle one, who has shyness and passion proportionately, with her youth on the increase; loves passionately the hero/husband/kanta; who is good at love-making after passion. She is divided into three varieties depending on her stage of anger-mana.

1. dhira – whose anger is pacified with effort (by the hero).
2. a – dhira – whose anger is pacified without effort.

In Public domain. Digitization Muthulakshmi Research Academy

3. and of the above two types mixed in one. Source RS p.14 v.n.98 ||17,18||

मानलक्षणम् ।

प्रियापराधावगमात्संजातो मान इष्यते।
लघुमानो मध्यमानो गुरूमान इति त्रिधा।।१९ ।।

Definition of anger -

The faculty of mind/ reaction in the mind of heroine on knowing the offence done by hero to her. This is three fold as laghu mana - a slight anger; madhya mana - a middle anger and guru mana unbearable / intolerable anger. ||19||

लघुमानलक्षणम् ।

अन्यस्त्रीदर्शनादिभ्यो लघुमानः प्रजायते।
वागाद्यल्पैरसौ मानस्त्वपनेयः प्रकीर्तितः।।२० ।।

The definition of mana-pride, wounded sense of honour.

As described in the verse No.19 मान is indignation excited by jealousy in women. It may be equated with hurt-pride in the heroines, if hero is found to utter the names of other women with love, or found with them in love-act or with symptoms and evidence of romance with other heroines. In this verse, a slight indignation is defined. If the hero glances the other heroine, the pride of the heroine is slightly hurt. (best ex. a small advt, showing one looking at beautiful girl in the presence of girl friend. But, the hero cleverly says the girl has no dressing sense, and passifies the anger / hurt pride of the girl friend). Such slight anger is easily passified by pleasing words etc by the hero. ||20||

मध्यमानलक्षणम् ।

मध्यमानस्त्वथान्यस्या नामग्रहणतो भवेत्।
एष मानोऽपनेतव्यश्शपथाद्यनुवर्तनैः।। 21।।

The definition of middle-mana / indignation.

If the hero takes the name of another heroine, while indulging in the romantic company of heroine. This is to be passified by the hero by

 In Public domain. Digitization Muthulakshmi Research Academy

promises like it was mistake; I will never do it again etc. He should act according to her will and pleasure. ||21||

गुरुमानलक्षणम् ।

अन्यासंगमचिह्नाद्यैर्गुरुमानः प्रजायते।
पादप्रणामानुनयैरपनेयो भवेदसौ।।२२।।

Definition of gurumana.

If the hero is caught with the evidence of his actual enjoyment of another heroine, the present heroine is greatly hurt and her sense of honour is severely damaged. This is called heavily-hurt-pride. Then the hero has to take extreme steps like falling- at-her-feet, making tall promises and convince her about his repentance. Lord krishna's falling at feet of Satyabhama is the best example. Krishnadevaraya is also known for this.|| 22||

मध्याधीरालक्षणम् ।

धीरा तु वक्ति वक्रोक्त्या सोत्प्रासं सागसं प्रियम्।।२३a b||

The middle type of heroine . मध्या, धीरा whose anger is passified with effort.

This, madhyadhira taunts in derisive words, when the hero is found with offence. The three adjectives are used here which speak of her nature. She is dheera hence she hurls derisive words at the offending hero सोत्प्रासं, वक्र + उक्त्या she speaks with affected change of tone; good example is बालेनाथ etc of अमरूशतक वक्रोक्ति is also a figure of speech with which we are not concerned here. सागसं finds fault and points out the offence by jocular expression.

मध्या अधीरा नायिका लक्षणम् ।

अधीरा परुषैर्वाक्यैः खेदयेद्वल्लभं रूषा।।२३c d||

The madhya-adhira afflicts the lover-hero by harsh words, with fume when she notices his offence.|| 23||

मध्या धीराधीरालक्षणम् ।

धीराधीरा तु वक्रोक्त्या सबाष्पं वदति प्रियम्।।२४a b||

In Public domain. Digitization Muthulakshmi Research Academy

The madhya-dhiradhira derides the hero at the offence and talks in tears to him.

प्रगल्भा नायिका लक्षणम् ।

संपूर्णयौवनोन्मत्ता प्रगल्भारूढमन्मथा।।२४cd।।
दयितांगकलीनेव यतते रतिकेलिषु।
रतिप्रारम्भमात्रेण गच्छत्यानन्दमूर्छनाम्।।२५।।
मानवृत्त्या प्रगल्भापि त्रेधा धीरादिभेदतः।

Definition of pragalbha

She is called "pragalbha nayika – a bold and confident heroine", who has attained her full youth, and infatuated by it; whose love has grown strong; she merges as it were into lover's limbs during the love-sport- रति केलि; by mere beginning of sexual union reaches rapture; she is also categorized as dhira, adhira and dhira adhira, depending on her being pacified in her anger / indignation. ||24c d 25 and 26ab||

प्रगल्भा धीरा यथा :-

उदास्ते सुरते धीरा सावहित्था च सादरम्।।२६।।

Who with fiend mind, becomes indifferent to sexual union with the offending hero, but she is in love with him and respects him, she is called pragalbha - dhira - a mature lady with her honour to be passified by effort mature and bold are taken as synonyms here.||26||

प्रगल्भा अधीरा यथा :-

संतर्जयत्यरं रोषादधीरा ताडयेत्प्रियम्।।२७a b।।

She is called bold - easily pacified anger - heroine pragalbha - adhira, who scolds taunts, threatens and beats the offending hero. Pragalbha - mature, bold, confident adhira - whose self honour or indignation is easily passified by the hero. ||27a b||

प्रगल्भा धीराधीरा नायिका यथा -

धीराधीरगुणोपेता धीराधीरेति कथ्यते।।२७cd।।
ऐते ज्येष्ठा कनिष्ठेति भेदतो द्विविधे मते।।।२८ab।।

In Public domain. Digitization Muthulakshmi Research Academy

That heroine, who is indifferent to sexual union with the offending hero, but taunts threatens and beats him at the same time, is धीरा अधीरा प्रगल्भा नायिका. She combines the characterics of both dhira and adhira - bold and not - so bold. These types of heroines i.e. of mạdhya and pragalbha, with their subdivision of dhira, adhira and dhira-adhira, are again divided as jyestha and kanistha i.e. madhya-dhira-jyestha, kanistha, etc ||27cd and 28ab||

ज्येष्ठा कनिष्ठालक्षणम् ।

प्रियाधिक प्रेमपात्रं ज्येष्ठा सा तु निगद्यते।।२८
न्यूनविस्रम्भपात्रं चेत्कनिष्ठा सा प्रकीर्तिता।
मध्याप्रौढे द्वादशधा मुग्धात्वेकविधामता।।२९
एवं त्रयोदशविधा स्वीया सा परिकीर्त्तिता।

That heroine is jyestha, who is more dear to the hero; kanistha is she to whom the hero is attached in love - less in degree than the jyestha. The variety of heroines-madhya and praudha-pragalbha are of twelve kinds and mugdha is of one kind; thus sviya is of thirteen kinds. For the sake of convenience it is given in a tabular form:-

1 Sviya — 2 Parakiya — 3 Samanya

- Sviya
  - Mugdha
  - Madhya
    - dhira Jyestha
    - dhira kanistha
    - adhira jyestha
    - adhira kanistha
    - dhira - adhira jyestha
    - dhira - adhira kanistha
  - Proudha
    - Proudha dhira jyestha
    - Proudha dhira kanistha
    - proudha adhira jyestha
    - Proudha adhira kanishta
    - Proudha dhira - adhira jyestha
    - Proudha dhira - adhira kanistha

Mugdha 1
Madhya 6 = 13
Proudha 6

These are the varieties of Sviya - type of heroine

In Public domain. Digitization Muthulakshmi Research Academy

परकीयालक्षणम्।

परानुरागव्यापारगोपने दत्तमानसा।।३०।।
परकीयेति सा प्रोक्ता भरतागमवेदिभिः।
सा च कन्या परोढेति द्विविधा परिकीर्तिता।।३१।।

The definition of parakiya - belonging to others.

That heroine who is always intent upon concealing the desire and advances towards other heroes, is called parakiya. She is divided into two kinds as 1.maiden and 2. Other's wife. ||30,31||

परकीया कन्यालक्षणम्

कन्या त्वनूढा युवतिस्सलज्जा पितृपालिता।
सखीकेलीषु विस्रब्धा प्रिये मुग्धगुणान्विता।।३२।।

The definition parakiya kanya the maiden girl-lady.

The unmarried (kanya) girl, is clever, in the middle of youth, bashful, under wardship of parents, interested in playing with friends of her age still, acts like beloved in the child - sports and innocent in regard to the lover. Girl or lady (युवति is used in the verse, but others use कुमारी in its place - Bhoja and others) is parakiya kanya - unmarried maiden. ||32||

परकीयोढालक्षणम् ।

परोढा तु प्रियेणोढाप्यन्यसंगमलालसा।
निपुणा गृहकृत्येषु भर्तृचित्तानुवर्तिनी।।३३।।

She married to her lover, acts in accordance with the will and pleasure of husband, skilled in house hold chores still intent on having sexual union with other (than her husband); not merely intent very much given to that idea. She is the married and belonging to another, type of heroine. इदमत्र चिन्त्यम्. It becomes of an example of रसाभास of योषितो बहुसक्तिश्चेत् if woman is in love with many. Gender discrimination is also there. If hero is attached to many heroines he is दक्षिण and there is no रसाभास, if woman is then रसाभास.||33||

In Public domain. Digitization Muthulakshmi Research Academy

सामान्यानायिकालक्षणम् ।

सामान्या सैव गणिका कलाप्रागल्भ्यधार्ष्ट्ययुक्।
वित्तमात्राश्रया लोके पुरुषेष्वनुरागिणी।।३४।।
एतस्या नानुरागस्स्याद्गुणवत्यपि नायके।
भग्नकामान्नृतार्थज्ञान् बालपाषण्डषण्डकान्।।३५।।
रक्तेन रञ्जयेन्नित्यं निःस्वानाशु विवासयेत्।
तस्या दौत्यप्रभृतयो गुणास्तदुपयोगिनः।।३६

Definition of Samanya nayika = common to all, courtesan.

Samanya is none other than courtesan. She is generally skilled in 64 arts, especially the fine arts, there too, in music, dance and action, sometimes well- versed in literature; possesses maturity, boldness and courage; she generally loves people with money-motive alone; she is samanya - common to all, she is courtesan. The name 'ganika' means, who counts money, lives on her beauty and arts. She does not love the hero if he is not a rich-man keeping aside all his virtues. She does not mind to love the rich even if they fail in falling in love, even if they are in the childhood; even if they are pasanda - atheists, shanda - impotent. All these are loved if they are straight forward and are not wicked. The poor are chased away by her. She takes the help of messengers.

The Dasakumaracharita furnishes good example; in Bharatanatyam the story of Vipranarayana and Devadevi is good instance. The Kuttanimata of Damodaragupta and many works of Kshemendra give much information about the courtesans, their ensnarlement, how to get release from them, how to avoid it etc. But, there is one silver - line in the dark phenomenon Vasantasena the heroine of the little-clay-cart मृच्छकटिक of Sudraka. She is one of the noblest of heroines of the world dramatic literature. The definition is the rule Vasantasena is an exception. But the significant role played by them in society cannot be undermined. They help society run smoothly, helping unmarried and married bachelors. ||34,35,36||

In Public domain. Digitization Muthulakshmi Research Academy

एताष्षोडशनायक्यो ह्यवस्थाभेदतः क्रमात्।
प्रत्येकमष्टधाप्रोक्ता भावशास्त्रविचक्षणैः।।37।।

These are sixteen types of heroines -13 varieties of sviya, two varieties parakiya and one variety of samanya, make 16 varieties. These 16 varieties are of eight kinds, each basing on their mode of love-plight. Thus we have hundred and twenty eight kinds of heroines.||37||

अष्टविधनायिका निरूप्यन्ते ।

स्वाधीनपतिका चैव तथा वासकसज्जिका।
विरहोत्कण्ठिता प्रोक्ता विप्रलब्धा च खण्डिता।।३८।।
कलहान्तरिता चैव तथा प्रोषितभर्तृका।
तथाभिसारिका चैवमष्टधा नायिका मताः।।३९।।

Definition Sringaranayika -

The eight types of heroines depending on their mode and mood for srngara rasa-erotic sentiment are as follows. 1.svadhinapatika - having control over the husband, 2. vasakasajjika-woman dressed up carefully, keeps up house in condition, to receive the lover, 3 virahotkanthita-very much anxious due to separation, 4.vipraladha-jilted by the lover 5.khandita offended by the lover, 6. Kalahantarita temporarily estranged due to love-strife, 7. Prosita bhartrka - whose husband is away on a temporary sojurn, and 8. abhisarika - one who approaches lover on her own.

In all dance forms, presentation of these in dance recital is very popular and famous. Kshetrayya, Sabhapati and other dance composers have composed these as theme and there is lot of scope to exhibit their skill. In the opinion of the translator the present book is compiled to help such dance-masters and dancers as well.||38,39||

स्वाधीनपतिकानायिकालक्षणम् ।

प्रियोपलालिता नित्यं स्वाधीनपतिका मता।
अस्यास्तु चेष्टाः कथिताः स्मरपूजोत्सवादयः।।४०।।
वनकेलीजलक्रीडा कुसुमापचयादयः।।४१ab||

In Public domain. Digitization Muthulakshmi Research Academy

The definition of svadhinapatika - having control over husband or whose husband belongs to her.

Svadhinapatika is one who is caressed and affectionately loved by her husband always. The hero is always with her, since he passionately loves her and longs for sexual union with her. She always indulges in worship of Cupid-smarapuja, stroll in the gardens, water-sports, plucking flowers and other pastimes of lovers along with her husband. In the NS she is called svadhina bhartrka. No difference at all.|| 40,41ab||

वासकसज्जिकानायिकालक्षणम् ।

प्रियागमनवेलायां मण्डयन्ती मुहुर्मुहुः।।४१cd।।
केलीगृहं तथात्मानं सा स्याद्वासकसज्जिका।
अस्यास्तु चेष्टास्संपर्कमनोरथविचिन्तनम्।४२।।
सखीविनोदो नितरां मुहुर्दूतीनिरीक्षणम्।
प्रियागमनमार्गाभिवीक्षाप्रभृतयो मताः।।४३।।

The definition of Vasakasajjika - heroine dressed up carefully, keeps up house in condition to receive the lover.

She is the Vasakasajjika heroine, who waits dressed up and makes arrangements for comfortable stay for the hero. She takes every care to present herself as attractive as possible, keeps the meeting place well-decorated. Her chestas are these:- broods over upcoming sexual union with the lover; spends time with confidantes; looks up at the female messenger - friend and enquires his coming; stares at the way of lovers coming; indulges in such other acts and activities. This and above are from PRp.19 and 20.|| 41c d,42,43||

विरहोत्कण्ठितानायिकालक्षणम् ।

अनागसि प्रियतमे चिरयत्युत्सुका तु या।
विरहोत्कण्ठिता भाववेदिभिः परिकीर्तिता।।४४।।
अस्यास्तु चेष्टास्संन्तापो वेपथुश्चाङ्गसादनम्।
अरतिर्बाष्पमोक्षश्च स्वावस्थाकथनादयः।।४५।।

In Public domain. Digitization Muthulakshmi Research Academy

Definition of virahotkanthita nayika is as follows

Virahotkanthita is the one who is very much pained due to the separation from her lover, who did not commit any offence to the heroine. As he delays, so do her longing and anxiety increase. These are her chestas - acts, activities even gestures - love - lorn condition, trembling in the body; parching of limbs, disinterest in any sort of work; tears; narrating her plight to confidantes etc. Viraha - separation, utkantha - anxiety - utkanthita- anxious.||44,45||

विप्रलब्धानायिकालक्षणम्।

क्वचित्संकेतमावेद्य तत्र नाथेन वञ्चिता।
स्मरार्ता विप्रलब्धेति कथिता भावकोविदैः।।४६।।
अस्यास्तु चेष्टा निर्वेदश्चिन्ता खेदोऽथ दीनता।
अश्रुनिःश्वासमूर्छाद्याः कथिता भाववेदिभिः।।४७।।

Definition of vipralabdha – deprived of union by the deception of the hero is as follows: -

When, the husband does not turn up having fixed a meeting place, the heroine smitten by cupid is called vipralabdha - deceived; jilted by Natha. NS gives the definition of Natha. हितैषी रक्षणे शक्तो न मानी न च मत्सरी सर्वकार्येष्वसंमूढः सनाथ इति संज्ञितः। NS XXIV - 302 p.689 Unni Ed. Natha is Lord. He is the well - wisher, protector, potent; neither angry nor jealous; has good knowledge of the all things and their implementation. If such one deceives, naturally the heroine is very much distressed, say experts on bhava feelings. Her acts and activities and gestures include nirveda - self dispargement, chinta - reflection, kheda - weariness, dinata - depression, asru-tears, nissvasa - (long) sighs, murcha-swoon etc. She should enact all these while dancing or acting in a drama. ||46. 47||

खण्डितानायिकालक्षणम् ।

उल्लंघ्य समयं यस्याः प्रेयानन्योपभोगवान्।
भोगलक्ष्मांकितः प्रातरागच्छेत्सा हि खण्डिता।।४८।।

In Public domain. Digitization Muthulakshmi Research Academy

अस्यास्तु चेष्टा निःश्वासस्तूर्ष्णीभावो ऽश्रुमोचनम्।
खेदभ्रान्त्यस्फुटालापा इत्याद्या विक्रिया मताः।।४९।।

Definition of Khandita.

That heroine is defined as khandita, whose lover comes in the morning with the evidence of enjoyment of another heroine, even after making himself a promise to come in the night. Two offences of the lover are a) he did not keep up the promise -samaya and b) came in the morning, spending the night with another heroine. Her reactions and acts and activities are the following - long sighs, indifference, shedding tears, sadness - kheda, bhranti-derilition / illusion, murmuring etc ||48. 49||

कलहान्तरितालक्षणम् ।

या सखीनां पुरः पादपतितं वल्लभं रूषा।
निरस्य पश्चात्तपति कलहान्तरिता तु सा।।५०।।
अस्यास्तु चेष्टा निश्श्वासभ्रान्तिर्हृत्तापसाध्वसे।
मुहुः प्रलाप इत्याद्याश्चेष्टाः प्रोक्ता मनीषिभिः।।५१।।

Definition of Kalahantarita.

Kalahantarita nayika is one, who is parted due to love-strife. कलहेन – by quarrel अन्तरिता parted, estranged (temporarily only). The lover has fallen at her feet before her friends confidantes; by her anger (or to show the anger to her friends) she sends the lover, but repents later for her angry act. Her gestures, acts and activities comprise of - sighs, illusion, heart-burn, sadhvasa-fear, prattle etc. These are to be represented by the heroine - who is temporarily separated from her lover due to love strife- प्रणयकलह ||50.51.||

प्रोषितभर्तृकालक्षणम् ।

देशान्तरगते कान्ते खिन्ना प्रोषितभर्तृका।
अस्यास्तु जागरः कार्श्यं निमित्ताद्यवलोकनम्।।५२।।
मालिन्यमनवस्थानं प्रायश्शय्यानिषेवणम्।
जाड्यचिन्ता प्रभृतयो विक्रियाः कथिता बुधैः।।५३।।

In Public domain. Digitization Muthulakshmi Research Academy

Definition of the heroine whose loving husband is away on temporary sojourn.

प्रोषित – has gone on a प्रवास – temporary sojourn, due to many reasons, भर्तृका - who has husband Yaksapatni is a good example. She has the following feelings – jagara - wakeful state - sleeplessness, emaciation; looking at the omens of lover's coming; untidiness; unsteadiness; always glued to bed; stupor, reflection and recollection etc. The actor or dancer enacting the role should represent all these bhavas - व्यभिचारिभावs etc. ||52,53||

अभिसारिकानायिकालक्षणम् ।

मदनानलसंतप्ता याभिसारयति प्रियम्।
स्वयं वाभिसरेद्यातु सा भवेदभिसारिका।।५४।।
अस्यास्सन्तापचिन्ताद्या विक्रियास्स्युर्यथोचितम्।५५ab||

Definition of abhisarika nayika - one who approaches lover on her own.

That heroine is called abhisarika, who sets out to meet the hero, being smitten by passion and love; sometimes she also makes the hero come to her. The reflection, longing etc are to be represented by her as the chestas suitable to this type of heroine. By the word आदि etc, we may suggest the following - apprehension, intoxication, resolve, madness, doubt and alarm. ||54,55,ab.||

एतासां नायिकानां तु त्रैविध्यं परिकीर्तितम्।५५c d||
उत्तमा मध्यमा चान्याप्यधमेति प्रभेदतः।।५५e f||

The 128 categories of heroines aforesaid, each one is of three types depending on their behaviour, uttama – superior; madhyama – the middling; and adhama – the inferior. Thus 384 varieties of heroines are defined. NS.XXV – 34-37 P.701 All the details are furnished.||55c d; 55 e f ||

उत्तमालक्षणम् ।

विदधत्यप्रियं पत्यौ प्रियमाचरति स्वयम्।

In Public domain. Digitization Muthulakshmi Research Academy

वल्लभे सापराधेऽपि तूष्णीं तिष्ठति सोत्तमा।।५६।।

Definition of uttama

The superior type of heroine does not react unpleasantly to the hero, even though he did something displeasing to her. Further, she keeps mum though lover is at fault. ||56||

मध्यमानायिकालक्षणम् ।

पुंसि स्वयं कामयति कामयेद्या च तं वधूः।
सक्रोधे क्रुध्यति मुहुः सूनृते सत्यवादिनी।।५७।।
सापराधे ऽपकर्त्री स्यात् स्निग्धे स्निह्यति वल्लभे।
एवमादि गुणोपेता मध्यमा सा प्रकीर्तिता।।५८।।

Definition of Madhyamanayika.

The middling type of heroine has the following traits – she reciprocates love; she becomes angry when he is angry; if he speaks truth she also speaks truth; she offends him if she is offended; she is friendly - in love, if he is also in love and friendly; by the word आदि etc the following may be added on the strength of NS. Skilled in the art of sexual activities; she is envious of rival woman. Ns.XXV 38-40 P.702.

अधमानायिकालक्षणम् ।

अकस्मात्कुप्यति रुषं प्रार्थितापि न मुञ्चति।
सुरूपं वा विरूपं वा गुणवन्तमथागुणम्।।५९।।
स्थविरं तरुणं वापि या वा कामयते द्रुतम्।
ईर्ष्याकोपविषादेषु नियता साधमा मता।।६०।।

Definition of inferior heroine.

She becomes angry for no reason and all of a sudden; does not give up her anger, though much pleaded and pacified by the hero; falls in love quickly even though hero is an old man, or young, either handsome or otherwise, good or bad one; her envy, anger and dejections last long.

In the NS this division is made on the basis of their behaviour.

In Public domain. Digitization: Mahalakshmi Research Academy

नायिकासंख्याप्रकरणम् ।

स्वीया त्रयोदशविधा द्विविधा च पराङ्गना।
वेश्यैकैवं षोडशधा ताश्चावस्थाभिरष्टभिः।।६१।।
प्रत्येकमष्टधा तासामुत्तमादिप्रभेदतः।
त्रैविध्यमेवं सा चतुरशीतित्रिशतं भवेत्*।।६२।।

The number of heroines.

This is already explained under the verses No. 29-p 11, and 55 p.18 ||61,62||

आसां दूत्यादयो निरूप्यन्ते।

दूती दासी सखी चेटी धात्रेयी प्रातिवेशिनी।
लिङ्गिनी शिल्पिनीत्याद्यास्सहायाः परिकीर्तिताः।।६३।।

Definition of lady messengers for the above heroines.

Duti – lady messenger, dasi - a maid / maid servant, sakhi – confidante / friend, cheti – a friend, dhatreyi – nurse (a lady who brought up her), prativesini – a neighbour – lady, lingini-female mendicant, shilpini-an artist capable of producing arte facts by the word आदि etc, kathini female narrater of stories kumari – a maiden girl, pashandini – a heretical nun, may be added, given in NS XXV - 9-10 p.696, ||63||

अथ शृङ्गारनायका निरूप्यन्ते।

पतिश्चोपपतिश्चैव वैशिकश्च ततः परम्।
स्वीयादीनां नायिकानां नायकाः कथिता बुधैः।।६४।।

Now, the definition of heroes in love.

The hero for the sviya is Pati-husband; for parakiya – Upapati – paramour; and for samanya is Vaisika-dandy.

These are not mentioned in the NS. But it is found on p 10 in Rasarnavasudhakara (RS). Sagar University publication, 1969.

---

*vid verse No. 55on p.18. However details: sviya 13+ para2+ vesya1=16; 16x8 astavidha = 128; 128x3 uttama etc = 384.

In Public domain. Digitization Muthulakshmi Research Academy

पतिलक्षणम् ।

वेदशास्त्रानुरोधेन पाणिं गृह्णति यः स्त्रियः।
स एव पतिरित्युक्तः विद्वद्भिरिह शास्त्रतः।।६५।।

The learned have said him to be 'husband' who has taken the hand of woman, tied the nuptial knot, and circumambulated seven times the sacrificial fire, following the injunctions laid down by the vedas and dharmasastra. The rituals vary from place to place; in one part of the country there is no custom of Mangalasutra; yet in another part there is no custom of applying 'Sindura' by husband in the 'simanta'. The custom of fire circumambulation is in vogue in all parts of the country.||65||

उपपतिलक्षणम् ।

प्रलोभ्याऽन्यवधूं भुङ्क्ते उपायैर्विविधैरपि।
स तूपपतिरित्युक्तः विद्वद्भिरिह शास्त्रतः।।६६।।

Definition of Upapati – paramour.

The man who enjoys the other's wife alluring her, tempting her by different tricks and upayas, is called upapati - paramour, by the learned, according to science of love.||66||

वैशिकलक्षणम् ।

वेश्याबहुलसंभोगसमासादितगौरवः।
वित्तव्ययी विलासी च वैशिकः परिकीर्तितः।।६७।।

Definition of Vaisika.

The one man, who has earned respect as courtesan killer in sexual union, spends lot of money for the same purpose, who is graceful in every disposition is called vaisika-(dandy) versed in the arts of a courtesan.||67||

चतुर्विधशृङ्गारनायकलक्षणम् ।

एते शृङ्गारविषयाश्चत्वारस्स्युः पृथक् पृथक्।
अनुकूलो दक्षिणश्च धृष्टश्शठ इति स्मृताः।।६८।।

Definition of four-fold heroes.

The following are four - fold heroes in love. 1) Anukula – considerate in his behaviour / who is in love with 'one' heroine or under her control, 2. Dakshina – a gallant, who is in love with many at a time, 3. Dhrsta – guilty but unabashed and 4. Shatha – the deceitful. These are the heroes in 'Srngara' the erotic sentiment. ||68||

अनुकूलनायकलक्षणम् ।

एकायत्तोऽनुकूलस्स्यात्सदा तामनुरञ्जयन्
अन्यस्त्रीदर्शनादिभ्यो निवृत्तनिजमानसः।।६९।।

Definition of Anukula – attached to one.

He, who is in love with and in control of only one heroine, fondless and caresses her all the time and does not look at and think even, of other women, is anukula.||69||

दक्षिणनायकलक्षणम् ।

बह्वीषु विद्यमानासु स्वाश्रितासु निरन्तरम्।
समप्रीतिं प्रकुर्वाणः स दक्षिण इति स्मृतः।।७०।।

Definition of Dakshinanayaka - hero of gallant disposition.

He, who loves all the heroines equally that depend on him, all the times, with out any discrimination, is the hero of gallant type.|| 70||

धृष्टनायकलक्षणम् ।

व्यक्तागा *रतभीर्धृष्टः वारितोऽपि न मुञ्चति।
तामेवानुसरत्याशु प्रणामानुनयादिभिः।।७१।।

Definition of dhrsta-guilty but unabashed hero.

He, whose offence is known by the heroine, who fears deprivation of sexual union with her, does not give up his efforts of pacifying her by salutation and other pleasing acts and follows her all the time, is dhrsta.||71||

---

* All other texts have the reading who does not fear the heroine.गतभीः, Rasarnavasudhakara has But, Telugu tatparya gives correct meaning as "bhayamu leka".

In Public domain. Digitization Muthulakshmi Research Academy
शठनायकलक्षणम् ।

प्रियायामनुरक्तायां गूढविप्रियकर्मकृत्।
अतश्शठ इति प्रोक्तः भावशास्त्राविशारदैः।।७२।।

Definition of deceitful hero.

The hero who offends and deceives the heroine strongly in love with him, is called the deceitful hero. He runs an affair with another clandestinely though heroine is fully in love with him. ||72||

एतेषां सहाया निरूप्यन्ते।

पीठमर्दो विटश्चेट विदूषक इति स्मृताः।
चत्वारः कामतन्त्रज्ञा एतेषां सहकारिणः।।७३।।

The hero's attendants / confidants in love.

Pithamarda, vita (parasite) cheta-servant, and vidusaka-jester are the persons that help the heroes in their love persuits.||73||

पीठमर्दादिलक्षणम् ।

किञ्चिदूनः पीठमर्द एकविद्यो विटः स्मृतः।
सन्धानचतुरश्चेटः हास्यप्रायो विदूषकः।।७४।।

Definition of Pithamarda and others.

Pithamarda is lesser in degree of the virtues and qualities of hero, vita is expert in the arts of love, cheta is good at making lovers meet, vidusaka mostly jests, jokes and makes people laugh. The little-clay-cart has all these friends of hero, including 'sakara'.||74||

अथ उद्दीपनविभावो निरूप्यते ।

उद्दीपनश्चतुर्धा स्यात् आलम्बनसमाश्रितः।
गुणाश्चेष्टालङ्कृतयस्तटस्थानीतिभेदतः।।७५।।

Definition of uddipanavibhava - excitants of alambanavibhava i.e. determinants.

The hero and heroine are the alambana vibhava determinants for the sentiments such as erotic etc. The excitants belonging to and depending on them are four-fold viz 1)gunas-qualities 2) chestas-gestures, 3)alankrtayah-embellishments and 4)tatasthas –mediatory. ||75||

In Public domain. Digitization: Mahalakshmi Research Academy

आलम्बनगुणा यथा ।

यौवनं रूपलावण्यसौन्दर्याण्यभिरूपता।
मार्दवं सौकुमार्यं चेत्यालम्बनगता गुणाः।।७६।।

Definition of characteristics

The youth, beauty of physique, charm, elegance or gracefulness, good education, gentleness and tenderness are the characteristics of alambana- (hero and) heroine.||76||

यौवनं निरूप्यते।

सर्वासामपि नारीणां यौवनं त्रिविधं मतम्।
प्रतियौवनमेतासां चेष्टितानि पृथक् पृथक्।।७७।।

Definition of youth.

All the women have three stages of youth or the youth of women is divided into three categories and their behaviour will be different in the three categories behaviour - chestiani. ||77||

प्रथमयौवनलक्षणम् ।

ईषच्चपलनेत्रान्तं स्मरस्मेरमुखाम्बुजम्।
सगर्वजरजोगन्धमसमग्रारूणाधरम्।।७८।।
लावण्योद्भेदरम्याङ्गं विलसद्भावसौरभम्।
उन्मीलिताङ्कुरकुचं अस्फुटाङ्गिकसान्धिकम्।।७९।।
प्रथमं यौवनं तत्र वर्तमाना मृगेक्षणा।
अपेक्षते मृदुस्पर्शं सहते नोच्चतां रतेः।।८०।।
सखीकेलीरता स्वाङ्गसंस्कारकलितादरा।
न कोपहर्षौ भजते सपत्नीदर्शनादिषु।८१।।
नातिलज्ञावती कान्तसम्भोगे किन्तु शङ्कते।८२ab।।

Definition of first stage of youthfulness.

A woman in her first stage of youthfulness is described thus: - she has a little – fickle side glances, has a lotus-like face is in smiles due to advent of cupid on her body, has insolent fragrance of her menstrual periods, her lips have not fully become red, has beautiful limbs on account of rise of charm, fragrant with fresh feelings, the breasts are in

In Public domain. Digitization Muthulakshmi Research Academy
the stage of sprouting, all the limbs and joints are yet unmanifest. These are the general symptoms of the first youthful stage. Such heroine tolerates tender touch alone; does not like intense sexual union; always spends time in sports and pass times with friends; keenly interested in self-beautification of limbs and hair, does not feel angry or jealous on seeing rival wives and is not much bashful with the lover - husband, but fears sexual union. ||78,79,80,81,82ab||

द्वितीययौवनलक्षणम् ।

स्तनौ पीनौ तनुर्मध्यः पादे पाणौ च रक्तिमा।।८२।।
ऊरू करिकराकारौ अङ्गं व्यक्ताङ्गसन्धिकम्।
नितम्बो विपुलो नाभिर्गम्भीरा जघनं घनम्।।८३
व्यक्तरोमावलिस्नैग्ध्यमङ्गप्रत्यङ्गसौष्ठवम्।
द्वितीयं यौवनं तत्र वर्तमाना सुलोचना।।८४।।
सखीषु स्वाशयज्ञासु स्निग्धा प्रायेण भामिनी।
न प्रसीदत्यनुनयैस्सपत्नीष्वभ्यसूयिनी।।८५।।
नापराधान्विषहते प्रणयेर्ष्याकषायिता।
रतिकेलिष्वनिभृता चेष्टते गर्विता रहः।।८६।।

Definition of second stage of youthfulness.

A woman in her second stage of youthfulness has the following physical features:- her breasts become copious, waist thin, palms and feet are reddish, thighs shaped like tusks of elephants, all limbs are well defined in structure and manifest, hips are rotund and copious, has deep novel, has stout hips, romavali- line of hair under the novel, all limbs are well shaped and in good proportion, these are the characteristics. The heroine in her second youthful stage loves her friends who act according to her wish, mostly haughty in lover's offences, does not yield easily to the pacification of the hero does not forgive them also; longs for more sexual union, very proud and roams in solitariness; mostly subjected to jealousy of love. ||82cd,83,83,85,86||

In Public domain. Digitization Muthulakshmi Research Academy

तृतीययौवनलक्षणम् ।

अस्निग्धता नयनयोर्गण्डयोर्मानकान्तिता।
विच्छायता खरस्पर्शो ऽप्यङ्गानां श्लथता मनाक्।।८७।।
अधरे मसृणो रागः तृतीये यौवने भवेत्।
तत्र स्त्रीणामियं चेष्टा रतितन्त्रविदग्धता।।८८।।
वल्लभस्यापरित्यागः तदाकर्षणकौशलम्।
अनारोपोऽपराधेषु सपत्नीष्वप्यमत्सरः।।८९।।

Definition of third stage of youth.

In the third stage of youth the heroine's eyes lose innocence; there will be pride and brilliance in cheeks; the limbs will lose little shining and will be hard for touch, lips will have little softened red colour, on the whole limbs will be on the way slackening. In that third stage of youth the heroines will have the following chesta-gestures or behaviour. The actresses and dancers should present these gestures or represent this behaviour. She will be expert in the sexual acts, good in all postures; does not leave the lover-husband even for a short period, further uses all of her skills to attract him all the time, does not allege offences on him and has no envy towards her rival wives.NS has one more stage viz the fourth. Here the author has taken loosening of limbs etc from this. The other characterics are drawn from the third. ||87,88,89||

तत्र शृङ्गारयोग्यत्वं रसाह्लादनकारणम्
आद्यद्वितीययोरेव न तृतीयस्य वर्ण्यते।।९०।।

In these three stages or types of youth, the first and second stages only are suited for the erotic sentiment viz the hero and heroine should present all the feelings of the erotic sentiment and thus make the audience enjoy the love or love in separation. The poets should describe in poems and readers will read and become delighted. Third stage of youth is not apt for the description or presentation of the erotic sentiment.||90||

 In Public domain. Digitization Muthulakshmi Research Academy

रूपलक्षणम् ।

अङ्गान्यभूषितान्येव प्रक्षेपार्हैर्विभूषणैः।
येनभूषितवद्भाति तद्रूपमिति कथ्यते।।९१।।

Definition of natural beauty

Natural beauty is defined as that in which limbs appear to be embellished and brilliant even without ornaments or with ornaments that can be done away with. Here the negative suffix अ- may mean a small number of insignificant ornaments, those can be thrown out; even then the heroines appears beautiful that is natural beauty.|| 91||

लावण्यलक्षणम् ।

मुक्ताफलेषु छायायास्तरलत्वमिवान्तरे।
प्रतिभाति यदङ्गेषु तल्लावण्यमिति कथ्यते।।९२।।

Definition of loveliness / charm.

Inside the good pearls there is radiance / brilliance, likewise in the limbs glows charm that is called lavanyam.

This is an off - quoted verse. In literature it is often mentioned आनन्दवर्धन - लावण्यमिवाङ्गनासु, लावण्य द्रविणव्ययो न गणितः इत्यादि। It is likened to suggested meaning by Anandavardhana.The overall charm of the limbs is so termed.||92||

सौन्दर्यलक्षणम् ।

अङ्गप्रत्यङ्गकानां यो सन्निवेशो यथोचितम्।
सुस्निग्धसन्धिबन्धस्स्यात्तत्सौन्दर्यमितीर्यते।।९३।।

The definition of elegance.

The proportionate and perfect composition of major and minor limbs of the body and their joints with their sinews is termed as elegance or gracefulness.

The angas of the body are six in number namely-trunk, head, arms and legs, the pratyangas-the minor ones are fore-head, nose, chin, fingers, ears etc; sannivesa is good shape; susnigdhata of sandhi bandha

In Public domain. Digitization Muthulakshmi Research Academy

is good connection of the joints. If all these are good and in accordance with samudrika sastra then that is called elegance - सौन्दर्यम्। ।।93।।

आभिरूप्यलक्षणम् ।

यदात्मीयगुणोत्कर्षैर्वस्त्वन्यन्निकटस्थितम्।
सारूप्यं नयति प्राज्ञैराभिरूप्यं तदुच्यते।।९४।।

Definitions of abhirupya

By the excellence of her own virtues, by their efficacy, the surrounding objects are turned into own similarity, that quality is called abhirupya state of being well-educated.

In this verse mental excellence is referred to whereas in earlier verses the physical beauty and charm are described.।।94।।

मार्दवलक्षणम् ।

स्पृष्टं यत्राङ्गमस्पृष्टमिव स्यान्मार्दवं हि तत्।९५ab।।

Definition of softness.

When the body remains as if untouched, even though touched, that body is said to be soft and gentle.।।95ab।।

सौकुमार्यलक्षणम् ।

या स्पर्शासहताङ्गेषु कोमलस्यापि वस्तुनः।।९५cd।।
तत्सौकुमार्यं त्रेधा स्यादुत्तमादिप्रभेदतः।९६ab।।

Definition of tenderness.

If the limbs cannot endure the touch of even soft things, that in endurability of the touch by the body is called tenderness / delicate body. It is divided into superior, mediocre and inferior types.।। 95.96ab।।

उत्तमसौकुमार्यलक्षणम् ।

अङ्गं पुष्पादिसंस्पर्शासहं येन तदुत्तमम्।९६cd।।

Definition of superior tenderness.

If the body and its limbs are unable to bear the touch of flowers etc, that body is said to possess the superior tenderness.।।96c d।।

In Public domain. Digitization Muthulakshmi Research Academy

मध्यमसौकुमार्यलक्षणम् ।

न सहेत करस्पर्शं येनाङ्गं मध्यमं हि तत्।९७ab।।

Definition of middling tenderness.

By which, the body does not endure the touch of the hand, that quality is termed as middling tenderness.।।97ab।।

अधमसौकुमार्यलक्षणम् ।

येनाङ्गमातपादीनामसहं तदिहाधमम्।।९७cd।।

Definition of inferior tenderness.

By which, the body cannot bear the sun-heat etc, that quality is defined as inferior tenderness. ।।97cd।।

चेष्टा यथा ।

चेष्टास्तु यौवनोद्भूतकटाक्षादय ईरिताः।९८ab।।

Definition of gestures.

During the youth the women will have gestures like side-glances etc. In other works these are called amorous gestures - शृङ्गारचेष्टा. ।।98ab।।

अलङ्कृतिर्यथा।

चतुर्धालङ्कृतिर्वासोभूषामाल्यानुलेपनैः।।९८cd।।

Definition of embellishment and division.

Embellishment enhances the natural beauty रूपम्। This embellishment is of four types viz, 1.attire, 2.ornaments 3.flower-garlands etc and 4. anointing articles-scent, sandal wood, collyrium etc.।।98cd।।

तटस्था यथा।

तटस्थाश्चन्द्रिकाधारागृहचन्द्रोदयादयः।
कोकिलाकुलमाकन्दमन्दमारुतषट्पदाः।।९९।।
लतामण्टपभूरोहदीर्घिकाजलदारवाः।
प्रासादगर्भसंगीतक्रीडाद्रिसरिदादयः।।१००।।
एवमूह्या यथाकालमुपभोगोपयोगिनः।।१०१ab।।

In Public domain. Digitization Muthulakshmi Research Academy

Definition of tatastha

Word tata – means shore, bank; one who is indifferent is called तटस्थ, not connected to or with the body, but the cause of body's existence is तटस्थ the Soul. Here also, the objects not connected to, not in the body, hence indifferent, but add to the body, are called 'tatastha' or mediatory/indifferent. These are real उद्दीपनविभाव. Their presence is seen even now-a-days in the dance recitals and movies. These are:- moon-light, fountain-side - resorts, moon-rise, chirping of birds especially cuckoos, mango groves, breeze especially southern मलयमारुत, humming bees, creeper-bowers, cellars, oblong wells, thunder of clouds, music parties on the terraces of palaces or in the halls of palaces, play hillocks in the garden or in the back-yard - or garden of the palace, brooks and rivers etc. The other seasonal comfort - giving objects of nature are to be guessed. Rtusamhara, describes all the six seasons as enjoyed by or enjoyable to the lovers.

|| 99,100,101ab||

अथ अनुभावलक्षणम् ।

भावं मनोगतं साक्षात्स्वहेतुं व्यञ्जयन्ति ये।१०१cd||
तेऽनुभावा इति ख्याता भ्रूविक्षेपस्मितादयः।
ते चतुर्धा चित्तगात्रवाग्बुद्ध्यारम्भसम्भवाः||१०२||

Definition of consequents.

The feeling or idea prevailing in the mind is suggested as if it were प्रत्यक्ष by knitting of eye-brows, smile and laughter, glances etc. If these were not there it would have been difficult to know other's opinion. In other words इङ्गित is indicated / expressed / represented by these. These are of four varieties viz, 1.born out of mental faculty-mind 2. body 3.speech and 4.intelligence. The consequents are caused by the working of mind, body, speech and discernment. ||102||

चित्तजानुभावा लक्ष्यन्ते।

तत्र च भावो हावो हेला शोभा च कान्तिदीप्ती च।
प्रागल्भ्यं माधुर्यं धैर्यौदार्ये च चित्तजा भावाः||१०३||

In Public domain. Digitization Muthulakshmi Research Academy

Definition of cittajanubhava.

Consequent feeling caused by (cupid during the youth) the mind. Bhava, hava, hela, shobha, kanti, dipti, pragalbhya, madhurya, dhairya and audarya are the ten excitants - anubhavas caused by the citta the mind.

Bhava-emotion; hava-awakening of love; hela-dalliance; sobha-according to NS beauty, kanti-charm enhanced by the fulfilment of the sexual desire dipti-hightening of kanti, brilliance; pragalbhya-maturity; madhurya-delicate behaviour; dhairya-courage; audarya-generosity/ dignity.||103||

भावलक्षणम् ।

निर्विकारस्य चित्तस्य भावस्स्याद्यातु विक्रिया।
ग्रीवारेचकसंयुक्तो भ्रूनेत्रादिविलासकृत्।।१०४।।

Definition of bhava-emotion/feeling.

Bhava arises from the sattva, sattva is that state of mind where there is no विकार – reaction. Reaction of such सात्त्विक mind is भाव. This भाव in turn causes neck-movement, graceful movement of eye-brows and eyes. ||104||

हावलक्षणम् ।

भाव ईषत्प्रकाशो यः स हाव इति कथ्यते।१०५ ab||

Definition of awakening of love.

If the above bhava is manifest a little by the eyes etc, is called hava.105ab

हेला लक्षणम्।

भाव एव भवेद्धेला ललिताभिनयात्मिकः।।१०५cd||

Definition of hela-dalliance.

The hela-dalliance, is nothing but bhava only when it consists of graceful moments.cf N.S.

देहात्मकं भवेत् सत्त्वं सत्त्वात् भावः समुत्थितः।
भावात् समुत्थितो हावो हावाद्धेला समुत्थिता।। xxiv - 6

In Public domain. Digitization Muthulakshmi Research Academy

शोभालक्षणम् ।

सा शोभा रूपभूषाद्यैर्यत्स्यादङ्गविभूषणम्।१०६ ab।।

Definition – beautification / lustre

That is called lustre, which is used to enhance the beauty by cosmetics and jewellery etc. ||106ab||

कान्तिलक्षणम्

शोभैव कान्तिराख्याता मन्मथाप्यायनोज्ज्वला।।१०६cd।।

Definition of kanti-charm

Kanti is but sobha only, it is capable of fulfilling the sexual desire. It heightens the desire. 106cd

दीप्तिलक्षणम्।

कान्तिरेव वयोभोगदेशकालगुणादिभिः।
उद्दीपितातिविस्तारं याता चेद्दीप्तिरिष्यते।।१०७।।

Definition of dipti - heightened charm.

If the charm is heightened excessively by the enjoyment of youth, of suitable place, time and other heightening qualities, is called dipti-brilliance. ||107||

प्रागल्भ्यलक्षणम्।

निश्शंकत्वं प्रयोगेषु प्रागल्भ्यं परिकीर्तितम्।१०८ab।।

Definition of maturity / boldness

Undoubtedness in implementation is boldness. ||108ab||

माधुर्यलक्षणम्।

माधुर्यं नाम चेष्टानां सर्वावस्थासु मार्दवम्।।१०८cd।।

Definition of sweetness

The sweetness means, gentleness / delicateness in all movements and actions and plights. ||108cd||

धैर्यलक्षणम्।

स्थिरा चित्तोन्नतिर्यातु तद्धैर्यमिति संज्ञितम्।।१०९ab।।

Definition of courage / steadfastness:-

In Public domain. Digitization Muthulakshmi Research Academy

Courageous and steadfast disposition in performance (of acts and movements) is called dhairya.||109ab||

औदार्यलक्षणम्

औदार्यं विनयं प्राहुः सर्वावस्थानुगं बुधाः||१०९cd||

Definition of dignity.

Audarya is the dignity, which is politeness in all situations. Polite / dignified behaviour in all the circumstances is dignity. ||109cd||

Our author, like all the earlier authors strictly follows NS in the matter of alankaras.

अथ गात्रजानुभावा निरूप्यन्ते।

लीला विलासो विच्छित्तिर्विभ्रमः किलिकिंचितम्।
मोट्टायितं कुट्टमितं बिब्बोकं ललितं तथा||११०||
विहृतं चेति विज्ञेयाः स्त्रीणां तु दश गात्रजाः|१११ab||

Definition of graces based on body.

The graces based on or produced by body, of women, are ten in number. They are १.लीला, २.विलासः, ३.विच्छित्तिः, ४.विभ्रमः, ५.किलिकिंचितम्, ६. मोट्टायितम्, ७. कुट्टमितम्, ८. बिब्बोकम्, ९.ललितम् and १०. विहृतम्। 1.sportive imitation of movements, 2. amorous pastime, 3. tasteful arrangement of ornaments, 4. confusion in bedecking with ornaments, 5. mingling of feelings 6. show of affection 7. pretended anger 8. affected indifference. 9. graceful pose 10. bashfulness obstructing speech. As before, here also, recourse has been taken to NS Ed. Prof.N.P.Unni. There बिंबोक is found in place of बिब्बोक. ||110,111ab.||

लीलालक्षणम्।

प्रियानुसरणं यत्तु मधुरालापपूर्वकैः||१११cd||
चेष्टितैर्गतिभिश्चापि सा लीलेति निगद्यते||११२ab||

Definition of lila - sportive imitation.

Leela is said to be sportive following of the hero by the heroine by imitation of his speech, gestures talk and even gaiety.|| 111,112ab.||

In Public domain. Digitization Muthulakshmi Research Academy

विलासलक्षणम्।

प्रियसंप्राप्तिसमये भ्रूनेत्राननकर्मभिः।।११२cd।।
तात्कालिको विशेषो यः स विलास इतीरितः।।११३ab।।

Defintion of amorous pastime / dalliance.

Vilasa is defined as change affected by the heroine when the lover arrives, in eye-brows, eyes, the face and in pose and walking. All this is tatkalika temporary. ||112cd, 113ab||

विच्छित्तिलक्षणम् ।

आकल्पकल्पनाकल्पा विच्छित्तिरतिकान्तिकृत्।।११३cd।।

Definition of vicchitti tasteful arrangement of ornaments.

The vicchitti is defined as that unmindful and scanty arrangement of decoration and cosmetic care and clothing, but which increases the radiance.||113cd||

विभ्रमलक्षणम् ।

प्रियागमनवेलायां मदनावेशसंभ्रमात्।
विभ्रमो गन्धहारादिभूषास्थानविपर्ययः।।११४।।

Definition of confusion of preparation / arrangement.

The heroine hears that hero is arriving. She has not much time to bedeck, bejewel, anoint herself, so in hurry and confusion necklace is worn on the foot, anklet on the hand, scent is applied in wrong place, garlands are topsy-turvy. All this happens due to her love, intoxication and desire. ||114||

किलिकिञ्चितम् ।

शोकरोषाश्रुहर्षादिस्संकरः किलिकिञ्चितम्।।११५ ab।।

Definition of kilikinchitam - mingling of feelings.

Repeated commingling of feelings like weeping, anger, tear-shedding, joy and others is the commingling. By आदि etc; we can include on the strength of NS fear, laughter, pride, sorrow, fatigue and desire.||115ab||

मोट्टायितम्।

स्वाभिलषप्रकटनं मोट्टायितमितीरितम्।। 115cd

In Public domain. Digitization Muthulakshmi Research Academy

Definition of mottayita - show of affection.

The expression of the desire by the heroine is defined as mottayitam. N.S.On hearing about lover or noticing the words or action of the beloved, the heroine manifests her own अभिलाष - desire manifestation / show of desire is mottayitam.||115cd.||

कुट्टमितम् ।

केशाधरादिग्रहणे मोदमानापि मानसे।
दुःखितेव बहिः कुप्येद्यदि कुट्टमितं भवेत्।।११६।।

Definition kuttamitam - pretended anger.

The hero clasps the hair of heroine forcefully; kisses the lower lip intensely; holds her tightly all these cause joy in the heroine, but she pretends to be hurt and angry and chides the hero. This, pretended anger and chiding are called kuttamitam. ||116||

बिब्बोकलक्षणम्

इष्टेऽप्यनादरो गर्वात् मनाक् बिब्बोक इष्यते।।११७ab।।

Definition of bibboka affected indifference.

On getting the most desired object / lover, the woman shows affected indifference towards the obtained object, out of pride. This affected indifference is called bibboka. ||117ab||

ललितलक्षणम् ।

विन्यासभङ्गिरङ्गानां भ्रूविलासमनोहराः।।११७ cd।।
सुकुमारा भवेयुश्चेत् ललितं तदुदीरितम्। 118ab।।

Definition of lalita - graceful pose / placement.

The graceful movements of limbs, eye - brows, eyes, hands, and gaiety are called lalita - delicate movement / placement, of the heroine. ||117cd, 118ab||

विहृतलक्षणम् ।

ईर्ष्यया मानलज्जाभ्यामदत्तं योग्यमुत्तरम्।।११८cd।।
क्रियया व्यज्यते यत्र विहृतं तदुदीरितम्।।११९ab।।

Definition of bashfulness obstructing the answer.

In Public domain. Digitization Muthulakshmi Research Academy

If the heroine does not answer on account of envy or pride and bashfulness, but suggests by her actions, it is called vihrta-obstruction of speech by bashfulness but indication by action.||118cd,119ab||

वागारम्भानुभावा निरूप्यन्ते।

आलापश्च विलापश्च सल्लापश्च प्रलापकः।११९।।
अनुलापोऽपलापश्च संदेशश्चातिदेशकः।
निर्देशश्चापदेशश्च व्यपदेशोपदेशकौ।।१२०।।
एवं द्वादशधा प्रोक्ता वागरम्भा विचक्षणैः।१२१ab||

Definition of consequent feeling caused by the speech.

NS calls these as vachikabhinaya.xxiv.48-51p.no.647 represetation of speech. 1.alapa - direct conversation 2.vilapa - lament 3.sallapa-question and answer (conversation) 4.pralapaka - prattle 5.anulapa - repetition, 6.apalapa - change of speech 7.sandesa - message 8.atidesaka - agreement 9. nirdesa - direction, 10. apadesa - a different explanation, 11. vyapadesa - utterance of falsehood and 12. upadesa - advice. The wise said these twelve are vachikanubhava-representation of speech.||119cd,121ab||

आलापविलापलक्षणे ।

तत्रालापः प्रियोक्तिस्याद्विलापो दुःखजं वचः।।१२१cd||

Definition of alapa and vilapa

Alapa is speaking pleasantries, of dear things. Vilapa is lamentation at the loss of something or in the grief / sadness. NS has a different definition - आभाषणं तु यद्वाक्यमालापो नाम स स्मृतः। xxiv.51ab, p.647. "Alapa is spoken of as the direct addressing of someone".

सल्लापलक्षणम् ।

उक्तिप्रत्युक्तिमद्वाक्यं सल्लापः परिकीर्तितः।१२२ab||

Definition of sallapa - question and answer.

The conversation is sallapa, naturally there will be question and answers and it takes place, between the two and more otherwise it will be monologue भाण.NS has the same definition. ||122ab||

 In Public domain. Digitization Muthulakshmi Research Academy

प्रलापानुलापलक्षणे ।

व्यर्थालापः प्रलापस्स्यादनुलापो मुहुर्वचः।।१२२cd।।

Definition of pralapa - prattling and anulapa - repetition.

Prattling is speaking words and sentences without any meaning - connection and repetition is repeating the words often. ||122cd||

अपलापलक्षणम् ।

अपलापस्तु पूर्वोक्तस्यान्यथायोजनं भवेत्।।१२३ab।।

Definition of apalapa changing of uttered words.

Changing of earlier uttered words is called apalapa. (In other words it is equivalent to स्ववचनव्याघात). ||123ab||

संदेशलक्षणम् ।

संदेशस्तु प्रोषितस्य स्ववार्तप्रेषणं भवेत्।।१२३cd।।

Definition of message - sandesa.

The news of one's well being sent by the exiled one is message. Yaksha's message is the best example of this sandesa. ||123cd||

अतिदेशलक्षणम् ।

सोऽतिदेशो मदुक्तानि तदुक्तानीति यद्वचः।१२४ab।।

Definition of atidesa - agreement.

Saying that what I said is said by him or my words and his words are the same, such words are called atidesa. ||124ab||

निर्देशलक्षणम् ।

निर्देशस्तु भवेत्सोऽयमहमित्यादिभाषणम्।।१२४cd।।

Definition of nirdesa - direction.

Nirdesa is that direction "such, I am going to speak" is said by the speaker. ||124cd||

अपदेशलक्षणम् ।

अन्यार्थकथनं यत्र सोऽपदेशः प्रकीर्तितः।।१२५ab।।

Definition of apadesa - a different explanation.

Where there is explanation of different meaning, that is apadesa. (In literature it is used in the sense denial - अपदेश उद्यानलतानाम् etc.) ||125ab||

In Public domain. Digitization Muthulakshmi Research Academy

उपदेशलक्षणम् ।

यच्छिष्यार्थं तु वचनमुपदेशस्स उच्यते।।१२५cd।।

Definition of advice.

Upadesa is instructive words to the disciple by guru. ||125cd||

व्यपदेशलक्षणम्।

व्याजेनात्माभिलाषोक्तिर्या सा स्याद्व्यपदेशकः।१२६ab।।

Deifinition of vyapadesa deceitful statement.

When one expresses his heart's desire under some pretext, those false words (of pretention) are called व्यपदेश. ||126ab||

अथ बुध्द्यारम्भानुभावा निरूप्यन्ते।

बुध्द्यारम्भास्तथा प्रोक्ता रीतिवृत्तिप्रवृत्तयः।।१२६cd।।

Definition of consequent feelings caused by buddhi.

These are said to be riti, vrtti and pravrttis. ||126cd||

प्रबन्धादिषु ते ज्ञेया भावशास्त्रविचक्षणैः।१२७ab।।

These are to be found in prabhandha, kavya etc, say the learned scholars of Bhavasastra. The NS Bharati, sattvati, kaisiki and arabhati vrttis- VI 24,25; avanti, dakshinatya, udramagadhi, and pancala madhyama pravrttis - VI-26,27; vaidarbhi gaudi and pancali ritis are found in works on poetics like Kavyadarsa, Kavyalamkara and others, invariably. Vamana is the founder of Riti school later. ||127ab||

अथ सात्त्विकभावा निरूप्यन्ते।

अन्येषां सुखदुःखादिभावेषु कृतभावनम्।।१२७cd।।
आनुकूल्येन यच्चित्तं भावकानां प्रवर्तते।
तत्सत्त्वमिति विज्ञेयं प्राज्ञैस्सत्त्वोद्भवानिमान्।।१२८।।
सात्त्विका इति जानन्ति भरताद्या महर्षयः।
ते स्तम्भस्वेदरोमाञ्चास्स्वरभेदश्च वेपथुः।।१२९।।
वैवर्ण्यमश्रु प्रलय इत्यष्टौ सत्त्विका मताः।१३०ab।।

Definition of sattvikabhava - external manifestation of internal feelings. Sattva is a state of mind or mental disposition that originates from the mind. This concentration helps and makes one's mind responsive to

 In Public domain. Digitization Muthulakshmi Research Academy

other's happiness or grief. This amenable disposition of the mind is what is known as sattva. These feelings are evident through horripilation, tears and change of colour etc. These can be represented by one who feels them within, not otherwise. Thus, these are called sattvika even though, no feeling or emotion is represented without the presence of mind. (cf N.S. VII - 146 p.223).

These internal feelings are eight in number: - 1.stambha - stupor, 2.sveda -sweating (note the similarity of the letters even) 3.romanca - horripilation 4.svarabheda - break of voice, 5.vepathu- trembling 6. vaivarnya - change of colour, 7.asru - tears and 8.pralaya -swoon/loss of consciousness. The compiler has followed N.S. Verbatium here, So has the present translator.||127cd,128,129,130ab||

स्तम्भलक्षणम् ।

स्तम्भो हर्षभयामर्षविषादाद्भुतसम्भवः।।१३०।।
अनुभावो भवेदत्र निष्क्रियाङ्गत्वमेव हि।१३१ab।।

Definition of stupor.

The stupor is caused by harsa - excessive happiness, fear, indignation, sadness and astonishment. It is represented by, or there will be, inertia of limbs - nonworking condition of limbs. ||130cd, 131ab||

स्वेदलक्षणम् ।

निदाघहर्षव्यायामश्रमक्रोधभयादिभिः।।१३१cd।।
स्वेदस्सञ्जायते तत्र त्वनुभावा भवन्त्यमी।
स्वेदापनयवातेच्छाव्यजनग्रहणादयः।।१३२।।

Definition of perspiration / sweating.

Summer heat, over joy, exercise, fatigue, fury and fear etc, cause sweating. It is to be represented by or the following consequent feelings are to be presented removal / wiping off sweat, desire for cool-breeze and fanning etc. ||131cd, 132||

In Public domain. Digitization Muthulakshmi Research Academy

रोमाञ्चलक्षणम् ।

रोमाञ्चो विस्मयोत्साहहर्षाद्यैस्तत्र विक्रियाः।
रोमोद्गमाद्याः कथिता विक्रियास्तत्र कोविदैः।।१३३।।

Definition of horripilation

The horripilation is produced by the feelings wonder, zeal, extreme cold fear etc. Horripilation is the reaction of, it or it is to be represented by hair - rising on the body. Roma-harsa is another name. ||133||

स्वरभेदलक्षणम् ।

स्वरभेदस्सुखाद्यैस्तु तत्र स्युर्गद्गदादयः।१३४ab||

Definition of svarabheda - break of voice.

The break of voice happens because of feelings of joy and others. It causes faultering in the voice. NS says by adi etc the following:- fear, anger, fury, sickness, intoxication and even old age. NS.VII.152 p.224. ||134ab||

वेपथुलक्षणम् ।

वेपथुर्हर्षसन्त्रासज्वरक्रोधादिभिर्भवेत्।।१३४cd||
अत्रानुभावाः स्मरणगात्रकम्पादयो मताः।।१३५ab||

Definition of vepathu - trembling.

The trembling is caused by the (feelings of) joy / mirth, threatening by others, fever (this is known shivering), and fury etc. Recollection, trembling and shivering body are to be represented. ||134cd 135ab||

वैवर्ण्यलक्षणम् ।

विषादपरदोषाद्यैर्वैवर्ण्यमुपजायते।।१३५cd||
मुखवर्णपरावृत्तिः कार्श्याद्यास्तत्र विक्रियाः।।१३६ab||

Definition of vaivarnya - change of colour.

Change of colour results from the feelings sadness, one's anger on others. The NS adds, coldness, fear, fatigue, sickness, tiredness etc, to the list. The reactions are change of colour of the face, thinness of body etc. If the person is of fair complexion his face becomes red in anger, pale in distress. ||135cd 136ab||

In Public domain. Digitization Muthulakshmi Research Academy

अश्रुलक्षणम् ।

विषादरोषसंतोषधूमाद्यैरश्रुविक्रिया:।।१३६cd।।
बाष्पबिन्दुपरिक्षेपनेत्रसम्मार्जनादय:।।१३७ab।।

Definition of asru - tears.

The tears are the result of the feelings sadness, anger, joy, smoke etc. Shedding of tears, wiping them and eyes etc, are to be represented as reaction of asru. ||136cd 137ab||

प्रलयलक्षणम् ।

प्रलयस्सुखदु:खाद्यैश्चैतसस्तु विसंज्ञता।१३७cd।।

Definition of pralaya - loss of consciousness.

Pralaya - loss of consciousness is caused by the feelings of excessive joy, grief and others. By this, one becomes unconscious. The NS adds, fatigue, swoon, intoxication, drowsiness, injury and distraction as pralaya- generating feelings. ||137cd||

एतेषां सत्त्वमूलत्वात् भावानां सात्त्विकप्रथा।
अनुभावाश्च कथिता भावसंसूचनादय:।।१३८
एवं द्वैविध्यमेतेषां दर्शितं भावकोविदै:।१३९ab।।

All these are dependent on sattva - concentration of the mind so as to receive, react and to be amenable to other's feelings; hence their name sattvikabhava. Anubhavas represent / suggest /indicate these bhavas feelings / emotions. Thus anubhavas are of two kinds ||138,139ab||

विभावा अनुभावाश्च ते भवन्ति परस्परम्।।१३८cd।।
कारणकार्यभावाश्च ज्ञेया भावविशारदै:।।१३९ab।।

Experts of bhava - emotion / feeling, say that these vibhavas - excitant feelings and anubhavas -ensuant feelings are related mutually with cause and effect relation. Vibhavas are cause and anubhavas are effect. ||139cd, 140ab||

इत्यनुभावास्समाप्ता: Here ends the discussion on the tempermental feelings *

In Public domain. Digitization Muthulakshmi Research Academy

अथ व्यभिचारिभावा निरूप्यन्ते।

व्यभी इत्युपसर्गौं द्वौ विशेषाभिमुखत्वयोः।।१४०cd।।
विशेषेणाभिमुख्येन चरन्ति स्थायिनं प्रति।
वागङ्गसत्त्वयुक्ता ये ज्ञेयास्ते व्यभिचारिणः।।१४१।।

Definition of vyabhicaribhava-transitory feelings.

Vi and abhi are two upasaragas - prepositions. Those feelings mixed with vak - speech, anga - body, and sattva-concentration of mind, working for permanent feelings sthayibhava, moving to and from them are called vyabhicaribhava - transitory feelings. Some call these sancaribhava, as they transit - move on, never stay static NS deals with all these in the VI rasa and VII bhava chapters. ||140cd.141||

विअभीत्येतावुपसर्गौ। चर इति गत्यर्थो धातुः। विविधं आभिमुख्येन रसेषु चरन्तीति व्यभिचारिणः। वागङ्गसत्त्वोपेतान् प्रयोगे रसान् नयन्तीति व्यभिचारिणः। NS VII-p196. for support.

विचारयन्ति वा सम्यगिति संचारिणोऽपि ते।१४२ab।।

They lead properly the permanent feelings hence they are also known by the name sancaribhava also. ||142ab||

उन्मज्ज्न्तो निमज्ज्न्तः स्थायिन्यम्बुनिधाविव।।१४२cd।।
ऊर्मिवद्वर्धयन्त्येते यान्ति तद्रूपतां च ते।।१४३ab।।

Those are named, vyabhicaribhavkas, which like tides in an ocean, rise and fall in the permanent feelings; further, like tides swell the ocean and then merge with it, vyabhicharibhavas swell the permanent feelings and become identical with them.

निर्वेदादयो निरूप्यन्ते।

निर्वेदग्लानिशंकाश्च तथासूया मदश्श्रमः।।१४३cd।।
आलस्यं चैव दैन्यं च चिन्ता मोहो धृतिः स्मृतिः।
व्रीडा चपलता हर्ष आवेगो जडता तथा।।१४४।।
गर्वो विषाद औत्सुक्यं निद्रापस्मार एव च।
सुप्तिर्विबोधोऽमर्षश्च अवहित्थाप्यथोग्रता।।१४५।।
मतिर्व्याधिस्तथोन्मादः तथा मरणमेव च।

In Public domain. Digitization Muthulakshmi Research Academy

त्रासश्चैव वितर्कश्च विज्ञेया व्यभिचारिणः।।१४६।।
त्रयस्त्रिंशदमी भावाः समाख्यातास्तु नामतः।१४७ab।।

Discussion on 'nirveda and other transitory feelings.

These transitory moods / feelings vyabhicaribhava are 33 in number. They are as follows:- 1.nirveda - disparagement 2.glani - debility 3.sanka - apprehension 4.asuya - envy 5.mada - intoxication 6.srama - weariness 7.alasya - indolence 8.dainya - depression, 9. cinta - reflection 10.moha - distraction, 11.smrti - recollection 12. dhrti - equanimity, 13.vrida - shame 14.capalata - unsteadiness, 15.harsa - joy 16. avega - flurry 17. jadata - stupefaction 18. garva - arrogance, 19. visada - despondency 20.autsukya - longing 21. nidra - drowsiness 22.apasmara - dementedness, 23. supta - dreaming 24.vibodha - awakening, 25.amarsa - impatience of opposition 26. avahittha - dissembling 27.ugrata - sternness 28. mati - resolve, 29. vyadhi - sickness 30.unmada - madness 31.marana - death 32. trasa - alarm and 33 vitarka - doubt. All works on dramaturgy and poetics give (have to) the same number of sthayibhava, vibhava, anubhava and sancari bhavas. Only the order varies from text to text. Some do not give santa as rasa. These transitory feelings are very essential for the sthayi bhava and rasa. All owe their indebtedness to Bharata muni. 143cd, 144,145,146 and 147ab.

निर्वेदलक्षणम् ।

तत्त्वज्ञानाच्च दौर्गत्यादापदो विप्रयोगतः।।१४७cd।।
दुःखादेरपि नैष्फल्यमतिनिर्विद उच्यते।१४८ab।।

A feeling of self - disparagement is produced by attainment of supreme-knowledge, poverty, distress, separation of the loved ones, by grief and by others etc. NS adds incurable sickness, misfortune, envy also. ।।147cd, 148ab।।

In Public domain. Digitization Muthulakshmi Research Academy

ग्लानिलक्षणम् ।

आधिव्याधिजरातृष्णाव्यायामसुरतादिभिः ।।१४८cd।।
निष्प्राणता ग्लानिरत्र क्षामाङ्गवचनक्रियाः।
कलानुत्साहवैवर्ण्यनयनभ्रमणादयः ।।१४९।।

Definition of debility -

Debility is caused by determinants like mental agony, old age, thirst, exercise, indulgence in sex, etc. It should be represented by weakness, emaciation of body, feeble- speech, slow action, lack of enthusiasm change in the colour of face and voice, rolling of eyes etc.||148cd, 149||

शंकालक्षणम् ।

शंका चौर्यापराधाद्यैः स्वानिष्टोत्प्रेक्षणं मतम्।
तत्र चेष्टा मुहुः पार्श्ववीक्षणं मुखशोषणम्।।१५०।।
अवकुण्ठनवैवर्ण्यकण्ठसादादयोऽपि च।१५१ab।।

Definition of sanka - apprehension.

The transitory feeling apprehension is caused by theft (committed by oneself) offence etc, and apprehending harm to oneself. It is to be represented by gestures of looking at the sides (direction as if some body is searching to catch him), parching of the mouth, wearing veil over the face, change of colour, faltering voice and choking throat. ||150, 151ab||

द्विविधाचेयमात्मोत्था परोत्था चेति भेदतः।।१५१cd।।
स्वकार्यजनिता स्वोत्था प्रायो व्यङ्ग्येयमिङ्गितैः।
इङ्गितानि तु पक्ष्मभ्रूतारकादृष्टिविक्रियाः।।१५२।।
परोत्था तु परस्वेदः परस्याकारतो भवेत्।
प्रायेणाकारचेष्टाद्यैः तामिमामनुभावयेत्।।१५३।।
आकारस्सात्त्विकश्चेष्टास्त्वङ्गप्रत्यङ्गजाः क्रियाः।।१५४ab।।

This apprehension is of two kinds - one arising in oneself and the other caused by others - external factors. The first kind is caused by one's own doing-indulgence in some crime / offence etc.It is mostly to be understood by ingita - intention.

In Public domain. Digitization Muthulakshmi Research Academy

These symptoms of ingita are winking of the eyes, eye lids and pupil fluttering and eye - rolling etc. The second variety is to be known generally by the demeanour and behaviour. One who has apprehension will sweat profusely, his behaviour will be different from others. It is to be represented by sattvikaakara and movements of the body with its major and minor limbs.||151cd, 152,153,154ab||

असूयालक्षणम् ।

परसौभाग्यसम्पत्तिविद्याशौर्यदिहेतुभिः।।१५४cd।।
गुणेऽपि दोषारोपस्स्यादसूया तत्र विक्रियाः।
मुखापवर्तनं गर्हा भ्रूभेदानादरादयः।।१५५।।

Definition of envy.

The envy is caused by good luck, wealth, education, heroism and other causes in others. The reaction will be allegation of faults even on the good qualities turning away of the face, censure, knitting of eye brows, and disregard etc. ||154cd,155||

मदलक्षणम् ।

मदस्त्वानन्दसंमोहसंभ्रमो मदिरादिजः।
स त्रिधा तरुणो मध्यो ऽपकृष्ट श्चेति भेदतः।।१५६।।

Definition of intoxication and varieties.

Intoxication is caused by liquor and such intoxicating drinks. It is commingling of mirth and inebriety. That is of three varieties viz. taruna fresh, madhyama-middle and apakrsta - mean. ||156||

दृष्टिः स्मेरा मुखे रागः सस्मिताकुलितं वचः।
ललिताविद्धगत्याद्याश्चेष्टास्स्युस्तरुणे मदे।।१५७।।

In the fresh or youthful stage of inebriety, there will be glances with pride and smile, colour (in) on the face, smiling and perturbed words, graceful / elegant and proud walk. ||157||

मध्यमे तु मदे वाचि स्खलनं घूर्णनं दृशोः।
गमने वक्रता बाह्वोर्विक्षेपस्त्रस्ततादयः।।१५८।।

In Public domain. Digitization Muthulakshmi Research Academy

In the middle type of intoxication, there will be the following gestures - faltering in speech, rolling of the eyes, zig - zig walking, loose and unsteady arms, drooping etc. ||158||

अपकृष्टे तु चेष्टास्स्युर्गतिभङ्गो विसंज्ञता।
निष्ठीवनं मुहुश्श्वासो हिक्का छर्द्यादयो मताः।।१५९।।

At the third or mean level of intoxication the following gestures - actions will be there - faltering in walking, unconsciousness - memory loss, spiting often, heaving hiccups and vomiting etc.||159||

उत्तमप्रकृतिश्शेते मध्यो हसति गायति।
अधमप्रकृतिर्ग्राम्यं परुषं वक्ति रोदिति।।१६०।।

The exalted one sleeps in inebriety the middle one in intoxication laughs (for no reason) and sings; and the base one speaks vulgarly and harshly and cries also. ||160||

श्रमलक्षणम् ।

श्रमो मानसखेदस्स्यादध्वनृत्तरतादिभिः।
अङ्गमर्दननिश्श्वासपादसंवाहनानि च।।१६१।।
जृम्भणं मन्दयानत्वं मुखनेत्रनिकूणनम्।
सीत्कृतिश्चेति विज्ञेया अनुभावाश्श्रमोत्थिताः।।१६२।।

Definition of weariness.

Weariness or fatigue is caused by travelling, dancing, sexual union etc. Here author says मानसखेद mental distress. But NS says merely weariness. It is to be represented by the following gestures massaging of limbs, heaving long sighs, massaging the feet, yawning, wearied slow walking, knitting the eye brows wrying eyes and hissing sounds. ||162||

आलस्यलक्षणम् ।

स्वभावभयसौहित्य*गर्वनिर्भयतादिभिः।
कृच्छ्रात्क्रियोन्मुखत्वं यत्तदालस्यमीरितम्।।१६३।।

---

* सौहित्यम् - भोजनतृप्तिः

In Public domain. Digitization Muthulakshmi Research Academy

अङ्गभङ्गाक्रियाद्वेषजृम्भणाक्षिविमर्दनाः।
शय्यासनैकप्रियता तन्द्रीनिद्रादयोऽपि च॥१६४॥

Definition of indolence.

Indolence is caused by natural disposition, fear, contentment arrogance and fearlessness etc. The indolent will with much difficulty start working. It is to be represented by laziness, hatred to do any work, yawning, pressing the eyes, attachment to seat and bed, closing eyes and deep sleep etc. The NS says sauhitya-satiety in the consumption of food. ||163,164||

दैन्यलक्षणम् ।

हृत्तापदुर्गतत्वाद्यैरनौद्धत्यं हि दीनता।
अत्रानुभावा मालिन्यगात्रस्तम्भादयो मताः॥१६५॥

Definition of depression.

The depression is lack of haughtiness due to wretchedness, mental agony etc. Excessive anxiety also may cause this depression. It should be represented by ensuants like (unhappiness) untidiness, stupor etc. Unhappiness, desisting from bodily purification, headache, mental imbalance etc. These are given in N.S. VII74.p203.||165||

चिन्तालक्षणम् ।

इष्टवस्त्वपरिप्राप्तेरैश्वर्यभ्रंशनादिभिः।
चिन्ता ध्यानात्मिका तस्यामनुभावा भवन्त्यमी॥१६६॥
कार्श्याधोमुख्यसंतापनिःश्वासोच्छ्वसनादयः॥१६७ab॥

Definition of reflection.

The reflection is like meditation and is caused by the determinants unattainment of desired object, loss of property and authority etc. The following ensuants will have to be represented in it:- emaciation of body, down - cast face, distress, taking deep breath and heaving long sighs etc.|| 166,167ab||

In Public domain. Digitization Muthulakshmi Research Academy

मोहलक्षणम् ।

आपद्भीतिवियोगाद्यैर्मोहश्चित्तस्य मूढता॥१६७cd॥
विक्रियास्तत्र विज्ञेया इन्द्रियाणां च शून्यता।
निश्चेष्टताङ्गभ्रमणपतनाघूर्णनादयः॥१६७A॥

Definition of distraction.

The distraction is caused determinants like distress, calamity, fear, separation of the dear ones, etc. The ensuants are loss or not working of senses, inertia, rolling of body, falling down, giddiness etc. One verse is not numbered, hence the No.167.A is given. ||167cd, 167A||

धृतिलक्षणम् ।

ज्ञानविज्ञानगुर्वादिभक्तेर्नानार्थसिद्धितः॥१६८॥
लज्जादिभिश्च चित्तस्य नैस्पृह्यं धृतिरुच्यते।
अत्रानुभावा विज्ञेया प्राप्तार्थानुभवस्तथा॥१६९॥
अप्राप्तातीतनष्टार्थानभिसंक्षोभणादयः॥१७०ab॥

Definition of equanimity.

The equanimity results from worldly and vedic wisdom, devotion to and attendance upon the preceptor, fulfillment of all the desired objects in plenty, and even by shyness. (This is not mentioned in NS). It is desirelessness. The ensuants that represent this determinant are enjoyment of acquired objects of senses, not worrying for the unattained objects and not worrying for the past and lost objects. ||168,169,170ab||

स्मृतिलक्षणम् ।

स्वतश्चित्तदृढाभ्यासात् सदृशालोकनादिभिः॥१७०cd॥
स्मृतिः पूर्वानुभूतार्थ प्रतीतिस्तत्र विक्रियाः।
कम्पनोद्वेपने मूर्ध्नो भ्रूविक्षेपादयोऽपि च॥१७१॥

Definition of recollection.

The recollection is the result of one's own perfect practice, looking at the similar objects. It consists in recollection things experienced in the past, pleasurable and miserable ones. It should be

In Public domain. Digitization Muthulakshmi Research Academy

represented by the ensuants like shaking and stroking of head, raising of eye brows and looking down and nodding of head. ||170.cd 171||

ब्रीडालक्षणम् ।

अकार्यकरणावज्ञास्तुतिनूतनसंगमैः।
प्रतीकारक्रियाद्यैश्च ब्रीडात्यनतिधृष्टता।।१७२।।
तत्र चेष्टा निगूढोक्तिराधोमुख्यविचिन्तने।
अनिर्गमो बहिर्वापि दूरादेवावकुण्ठनम्।।१७३।।
नखानां कृन्तनं भूमिलेखनं चैवमादयः।।१७४ab।।

Definition of shame.

The shame is produced in one who does unbefitting work and is seen by others of good character, when one is praised by others and is praising others also shame is caused. When one is unable to take revenge also one feels ashamed. Anatidhrstata is not timidity but lack of boldness. The following ensuants represent it well ambiguous talk or concealed speech, down cast face, brooding, not coming out of house veiling the head, avoidance of people, biting nails, writing with toe on the ground etc.||172,173,174ab||

चपलतालक्षणम् ।

रागद्वेषादिभिश्चित्ते लाघवं चापलं भवेत्।१७४cd।।
चेष्टास्तत्राविचारेण परिरम्भावलोकने।
निष्कासनोक्तिपारुष्ये ताडनाज्ञापनादयः।।१७५।।

Definition of unsteadiness.

Unsteadiness is produced by love, hatred, envy, jealousy, anger etc. Laghava is light, mean, wavering and ficklemindness. It is well represented by unmindful embracing and glaring, sending away, talking rudely, beating and commanding, acting without a thought to consequences. ||174cd,175||

हर्षलक्षणम् ।

मनोरथस्य लाभेन सिद्धियोग्यस्य वस्तुनः।
मित्रसंगाच्च देवादिप्रसादेन च कल्पितः।।१७६।।

In Public domain. Digitization Muthulakshmi Research Academy

मनःप्रसादो हर्षः स्यात्तत्र नेत्रास्यफुल्लता।
प्रियभाषणमाश्लेषः पुलकानां प्ररोहणम्।१७७।।
स्वेदोद्गमश्च हस्तेन हस्तसंताडनं तथा।।१७८ab।।

Definition of joy.

When one gets heart-felt object, and all these:- fulfilment of desire attainment of object attainable by siddhi, meeting of friends, grace of god, he becomes joyful. Joy, determinant, is caused by all the aforesaid. When one is in joy, his eyes are widened face will glow with radiance; he will speak pleasing words, even embraces; his body will have horripilation; sweat is also seen on the body; he will clap. These are the ensuants for the joy.||176,177,178ab||

आवेगलक्षणम् ।

चित्तस्य सम्भ्रमो यस्स्यादावेगोऽयं स चाष्टधा।१७८cd।।
उत्पातवातवर्षाग्निमत्तकुञ्जरदर्शनात्।
प्रियाप्रियश्रुतेश्चापि शात्रवव्यसनादपि।।१७९।।

Definition of flurry.

The flurry is the agitation of mind. It is divided into eight categories on the basis of its cause. 1.agitation caused by portents, 2.gusts of winds 3. down pour of rain, 4. fire (we can include lightning, eloctrocution, shocks etc), 5. Sight of attacking animals, elephants etc, 6. listening to good news, 7. listening to bad news and 8. attack of enemy. ||178cd.179||

उत्पातावेगो यथा।

तत्रोत्पातस्तु शैलादिकम्पकेतूदयादयः।
तज्ञस्सर्वाङ्गविस्रंसो वैमनस्यापसर्पणे।।१८०।।

Definition of flurry caused by calamity.

The agitation caused by portents is that when big boulders from the mountain fall near by, earthquake, comet raising on the galaxy, fall of meteors. (we can include six calamities in this category-

In Public domain. Digitization Muthulakshmi Research Academy

अतिवृष्टिरनावृष्टिश्शलभा मूषिका मृगाः। अत्यासन्नाश्चराजानष्षडेता ईतयः स्मृताः।।

1.Floods 2.Drought 3.Locust 4.Rats 5.Deer and other crop-damaging animals 6.the military camps and kings' camps near by). This agitation is to be represented by the ensuants like - loosening of all limbs, mental imbalance fleeing away from the spot etc. ||180||

वातावेगो यथा ।

त्वरया गमनं वस्त्राहरणं चावकुण्ठनम्।
नेत्रावमार्जनाद्याश्च वातावेगभवाः क्रियाः।।१८१।।

Definition of flurry caused by whirl wind.

This is produced by the gusts of wind, storm, dust storm etc. It is represented by ensuants like leaving the spot quickly, clasping the clothes, protecting head by veil, wiping of eyes etc. ||181||

वर्षावेगो यथा।

छत्रग्रहो ऽङ्गसंकोचबाहुस्वस्तिकधावने।
छन्नाश्रयणमित्याद्या वर्षावेगभवाः क्रियाः।।१८२।।

Definition of flurry caused by rains.

During the flurry caused by rains, the following actions will be there- taking an umbrella, contraction of limbs, joining the hands with armpits, crossing the hands in swastika posture, running away from the open to roofed place etc.||182||

अग्न्यावेगो यथा ।

अग्न्यावेगभवाश्चेष्टा वीजनं चाङ्गधूननम्।
व्यत्यस्तपादविक्षेपनेत्रसंकोचनादयः।।१८३।।

Definition of flurry caused by breaking of fire.

When fire breaks, fanning to extinguish the fire, shaking of limbs, placing a foot on another, contorted eyes etc, are the ensuants to be represented. ||183||

मत्तकुञ्जरदर्शनावेगो यथा।

आवेगे कुञ्जरोद्भूते सत्वरं वापसर्पणम्।
विलोकनं मुहुः पार्श्वे त्रासकम्पादयोऽपि च।।१८४।।

In Public domain. Digitization Muthulakshmi Research Academy

Definition of agitation caused by the sight of an elephant.

When one sees all of a sudden an elephant (coming towards him/her to attack) the following gestures represent it well. First action would be to run away for protection, looking at the sides (to find out whether it is still following), fear, trembling etc. (Good example can be found in the "Little clay cart". The elephant is an upalaksana representing tiger, monkey, snake etc. dreadful animals. In Ratnavali, there is an incident of monkey). ||184||

प्रियश्रवणावेगो यथा।

प्रियश्रवणजेऽप्यस्मिन्नभ्युत्थानोपगूहने।
प्रीतिदानं प्रियं वाक्यं रोमहर्षणादयोऽपि च।।१८५।।

Definition of flurry caused by listening to good news.

The following ensuants represent well the agitation caused by hearing good news. Rising up suddenly from the seat, embracing the person who delivered the news, giving a present as token of affection, talking dearly, horripilation on the body etc. ||185||

अप्रियश्रवणावेगो यथा ।

अप्रियश्रुतिजेऽप्यस्मिन्विलापः परिलुण्ठनम्।
आक्रन्दितं च पतनं परितो भ्रमणादयः।।१८६।।

Definition of agitation produced by hearing the bad news. When one hears bad news, the following ensuants are good to represent it. They are lamentation, rolling on the ground, moaning, falling on the ground, walking all around etc. ||186||

शात्रवव्यसनावेगो यथा ।

चेष्टाः स्युश्शात्रवावेगे वर्मशस्त्रादिधारणम्।
गजवाजिरथारोहः सहसा विक्रमादयः।।१८७।।
एते स्युरुत्तमादीनामनुभावा यथोचितम्।१८८ab।।

Definition of agitation due to attack by enemies.

When one hears that enemies are about to attack him, the following ensuants take place. One takes to arms and armour, harnesses

In Public domain. Digitization Muthulakshmi Research Academy

elephants and horses and rides them, marches suddenly to attack the enemy etc.

In all these agitations, the superiors, (characters) and the middle typed ones, are controlled, while inferiors run away from the spot. NS says प्रकृतिव्यसनकृतावेग instead of our शात्रवव्यसनावेग । यथोचितं. is explained in NS clearly. ||187,188ab||

जडतालक्षणम् ।

जाड्यमप्रतिपत्तिस्स्यादिष्टानिष्टार्थयोः श्रुतेः|१८८cd||
वृष्टेर्वा विरहादिभ्यः क्रियास्तत्रानिमेषता|
अश्रुतिः पारवश्यं च तूष्णींभावादयोऽपि च||१८९||

Definition of stupor / stupefaction.

The stupefaction is caused by hearing good or bad news, rainfall, separation from the beloved. The gestures that represent it are, inability to hear, reluctance to do anything, staring without blinking and state of helplessness. In other words, all the senses stop working, including mind, hence अप्रतिपत्तिः ignorance / no knowledge.||188cd, 189||

गर्वलक्षणम् ।

ऐश्वर्य-रूप-तारुण्य-कुल विद्याबलैरपि|
इष्टलाभादिनान्येषामवज्ञा गर्व उच्यते||१९०||
अनुभावा भवन्त्यत्र गुर्वाद्याज्ञाव्यतिक्रमः|
अनुग्रहप्रदानं च वैमुख्याभाषणादयः||१९१||
विभ्रमापह्नुती वाक्यपारुष्यमनवेक्षणम्|
आवेक्षणं निजाङ्गनामङ्गभेदादयोऽपि च||१९२||

Definition of arrogance.

Arrogance is caused by riches, beauty, youthfulness, nobility, education and strength. It also is caused by attainment of desired object. By this arrogance man humiliates others. This feeling is represented well by the following ensuants;- disobedience to the commands of preceptor, elders etc, granting favours; talking carelessly, avoidance of people, confusion, concealment of facts; rude talking; not looking at people; looking at own limbs; flaunting the limbs etc.|| 190,191,192||

In Public domain. Digitization Muthulakshmi Research Academy

विषादलक्षणम् ।

प्रारब्धकार्यानिर्वाहादिष्टाप्राप्तेर्विपत्तितः।
अपराधपरिज्ञानादनुतापस्तु यो भवेत्।।१९३।।
विषाद इति विख्यातो भरतार्णवपारगैः।
स विषादस्त्रिधा ज्येष्ठमध्यमाधमसंश्रयात्।।१९४।।

Definition of despondency.

The feeling of despondency is produced by the inexecution of and incompletion of targets, unattainment of desired object / goal, out of calamity and distress, and evidence of crime etc. Due to these the feeling of remorse is bound to happen. That remorse is called despondency, by the experts of Bharata (of Natya and drama also). It is of three types as it occurs to or in, superiors, middle ones and low-type ones. ||193,194||

ज्येष्ठविषादो यथा ।

सहायान्वेषणोपायचिन्ताद्या उत्तमे स्मृताः।१९५ab।।

Despondency of superiors.

The despondency of superiors is to be represented by ensuants such as search for help, and remedial measures etc.||195ab||

मध्यमविषादो यथा ।

अनुत्साहश्च वैचिन्त्यं वैक्लब्यमविलोकनम्।१९५cd।।
विषादे मध्यमे प्रोक्ता भ्रान्त्याद्याश्चैव विक्रियाः।।१९६ab।।

Definition of despondency of the middle type.

The following ensuants are to be used to represent the despondency in the middle type of characters; dullness, thoughtlessness, cowardice, illusion etc. NS joins definitions of superior and middle type of despondences together. kliba impotent, क्लैब्यं मा स्म गमः पार्थ.. ||195cd,196ab||

In Public domain. Digitization Muthulakshmi Research Academy

अधमविषादो यथा ।

रोदनश्वसितध्यानमुखकोणादयो ऽधमे।।१९६cd।।

The despondency of low - type of characters.

When the despondency strikes low type of character, he will cry, heaves long sighs, contemplates, distorts the face etc. Thus, the despondency of the low type is best represented by crying, heaving sighs, contemplation and crooked faces. ||196cd||

औत्सुक्यलक्षणम् ।

कालाक्षमत्वमौत्सुक्यमभिलाषादिहेतुजम्।
त्वरया गमनं शय्यास्थितेरुत्थानचिन्तने।।१९७।।
शरीरगौरवाद्याश्चानुभावा इह स्मृताः।१९८ab।।

Definition of longing.

The determinant feeling longing is caused by desire to meet the dear- ones, reflection of union of the separated ones, sight of cloud, garden, river and natural flora and fauna. It should be represented by ensuants like quick going, rising up suddenly from the seat and bed, brooding over, heaviness of limbs etc. Inability to wait is longing- over, anxiety. ||197, 198ab||

निद्रालक्षणम् ।

मन्दस्वभावव्यायामनिश्चिन्तत्वसमाधिभिः।।१९८cd।।
मनोनिमीलनं निद्रा चेष्टास्तत्रास्यगौरवम्।
आघूर्णमाननेत्रत्वमङ्गानां परिवर्तनम्।।१९९।।
निश्श्वासोच्छ्वसिते गात्रस्वेदो नेत्रनिमीलनम्।
शरीरस्य तु संकोचो जाड्यं चेत्येवमादयः।।२००।।

Definition of drowsiness

The feeling of drowsiness is caused due to one's indolent nature, exercise, thoughtlessness, concentration / meditation. Non-working of mind is drowsiness. (It should be remembered here, manah mind is an antahkarana internal sense organ that co-ordinates and motivates all

In Public domain. Digitization Muthulakshmi Research Academy

the five sense organs by being with them when they are perceiving the objects. Without the help of mind one cannot see, feel, taste, hear and smell. It's nimilana - non-working is drowsiness). It is best represented by the ensuants like sagging of face, rolling eyes with the pupil, massaging of limbs, heaving sighs, breathing, sweat on the body, closing of the eyes, contraction of body, stupefication etc. ||198cd 199, and 200||

अपस्मारलक्षणम् ।

धातुवैषम्यदोषेण भूतावेशादिना कृतः।
चित्तक्षोभस्त्वपस्मारः तत्र चेष्टाः प्रकम्पनम्।।२०१।।
धावनं पतनं स्तम्भो भ्रमणं नेत्रविक्रियाः।
स्फोटदंशभुजाक्षेपलालाफेनादयोऽपि च।।२०२।।

Definition of dementedness.

The feeling of dementedness is produced by the vitiation of body humours, (vata, pitta and kapha are body humours, three should be in equllibrium sama state, if any one of them is more or less then it is called vaisamya dosa), possession of spirits / ghosts; by adi etc, are to be understood possession by preta-manes, yaksa a supernatural species, naga etc. Perturbed condition of mind is called apasmara.This dementedness, is well represented by the following ensuant feelings running aimlessly, falling on the ground, roaming, rolling of eyes and other eye changes, crackling of teeth, kicking of arms, saliva production, foaming in the mouth, hiccups and getting into unconsciously state etc. ||201,202||

सुप्तिलक्षणम् ।

उद्रेक एव निद्रायास्सुप्तिस्स्यात्तत्र विक्रियाः।
इन्द्रियोपरतिर्नेत्रनिमीलनं स्रस्तगात्रता।।२०३।।
उत्स्वप्रायतनैश्चल्य श्वासोच्छ्वासादयोऽपि च।२०४ab।।

Definition of dreaming / deep sleep.

Excess of sleep is supti. NS has supta. The following characteristics represent it well; withdrawal of sense organs from their

In Public domain. Digitization Muthulakshmi Research Academy

objects, gentle closure of the eyes, no movement, breathing gently, dullness of limbs, dreaming etc. ||203,204ab||

विबोधलक्षणम् ।

विबोधश्चेतनावाप्तिः चेष्टास्तत्राक्षिमर्दनम्।।२०४cd||
शय्याया मोक्षणं बाहुविक्षेपो ऽङ्गुलिमोटनम्।
शिरः कण्डूयनं चाङ्गवलनं चैवमादयः।।२०५।।

Definition of awakening.

The feeling of awakening is caused by regaining of consciousness from good or bad dreams, digestion of food, from the shock of loud noise and from the sleep. The following ensuants are good to represent it on the stage - rubbing of eyes, getting up from bed or leaving bed, stretching limbs and arms and fingers, raking head, turning of limbs from one side to another etc. ||204cd,205||

अमर्षलक्षणम् ।

अधिक्षेपावमानाद्यैः क्रोधोऽमर्ष इतीरितः।
तत्र स्वेदश्शिरकम्प आधोमुख्यविचिन्तने।।२०६।।
उपायान्वेषणोत्साहव्यवसायादयः क्रियाः।।२०७ab||

Definition of impatience to opposition / indignation.

When rebuked by the learned, rich, powerful and strong etc, in public, one feels insulted and cannot tolerate the opposition. This intolerance to the opposition is termed as indignation. There will be anger but he cannot show on the opponents. It is well represented by, sweating, trembling of head, down cast face, thinking, search for remedial measures courage and effort and deliberation.|| 206,207ab||

अवहित्थालक्षणम् ।

अवहित्थाकारगुप्तिर्धैर्यप्राभवनीतिभिः।।२०७cd||
लज्जासाध्वसदाक्षिण्यप्रागल्भ्यापजयादिभिः।
अन्यथापादनं मिथ्याधैर्यमन्यत्र वीक्षणम्।।२०८।।
कथाभङ्गादयोऽप्यस्या अनुभावा भवन्त्यमी।।२०९ab||

Definition of dissembling.

In Public domain. Digitization Muthulakshmi Research Academy

Dissembling is nothing but concealment of ones appearance produced by courage, authority, morality, (ethics), shame, fear, generosity / gentleness, boldness and defeat etc. It is represented by the ensuants like speaking against fact, pretentious courage, looking at another side (than at the listener and abrupt stopping of the talk / speech.|| 207cd 208,209ab||

उग्रतालक्षणम् ।

अपराधापमानाभ्यां चौर्यनिग्रहणादिभिः||२०९cd||
असत्प्रलापनाद्यैश्च कृतं तूर्णत्वमुग्रता।
क्रियास्तत्रास्यनयनरागो बन्धनताडने||२१०||
शिरसः कम्पनं स्वेदवर्धनं भर्त्सनादयः||२११ab||

Definition of sternness.

This feeling of sternness / haste is caused by the detection of ones crime, by insult, by arrest, by speaking ill of others etc. The ensuants that represent it well are, redness on the face and of eyes, arrest and killing, trembling of head, over sweating, threatening etc.

मतिलक्षणम् ।

नानाशास्त्रार्थकथनादर्थनिर्धारणं मतिः||२११cd||
अत्र चेष्टास्तु कर्तव्यकरणं संशयक्षिपा।
शिष्योपदेशो भ्रूक्षेप ऊहापोहादयो ऽपि च||२१२||

Definition of resolve.

This feeling called resolve is caused by the knowledge of scriptures and their constant practice. (Every one possesses buddhi but only the learned have mati. It is also said बुद्धिस्तात्कालिकी ज्ञेया मतिरागामि गोचरा etc). When one has resolve one does what is to be done, dispels doubts, teaching the pupil, raise of eye brows conjectures and rebuttals etc. ||211cd, 212||

व्याधिलक्षणम् ।

दोषोद्रेकवियोगाद्यैः ज्वरात्मा व्याधिरूच्यते।
गात्रस्तम्भः श्लथाङ्गत्वं कूजितं मुखकूणनम्||२१३||

In Public domain. Digitization Muthulakshmi Research Academy

वृथाकृताङ्गविक्षेपो निश्श्वासाद्यास्तु विक्रियाः।
सशीतो दाहयुक्तश्च द्विविधः परिकीर्तितः।।२१४।।

Definition of sickness.

The feeling of sickness is caused by the imbalance and excess of three bodily humours - wind, bile and phlegm, separation from dear-ones etc. The fever is upalaksana i.e. that stands for all the diseases. There are other varieties of illness also. The following ensuants will represent it well - stupefication of limbs, loosening of limbs, making sounds, distortion of face, unnecessary swaying of hands and limbs, heaving sighs etc.

It is (the fever) of two kinds; one is of shivering type and the other one with burning sensation.||213,214||

शीतज्वरव्याधिर्यथा ।

शीतज्वरे तु चेष्टास्स्युस्सन्तापश्चाङ्गसादनम्।
हनुसंचलनं बाष्पः सर्वाङ्गोत्कम्पकूजिते।।२१५।।
जानुकम्पसरोमाञ्चमुखशोषादयोऽपि च।।२१६ab।।

In the first type of shivering fever there will be ensuants like, temperature, weakness of limbs, jaw - trotting, tears trembling all over body, making sounds, knee - shivering, horripilation and parching of the mouth etc. ||215,216ab||

दाहज्वरो यथा।

दाहज्वरे तु विज्ञेयाश्शीतमाल्यादिधारणम्।।२१६cd।।
पाणिपादपरिक्षेपमुखशोषादयोऽपि च।।२१७ab।।

Definition of hot fever with burning sensation.

In this fever with burning sensation, the ensuants are wearing garlands and flowers for the sake of coolness, extension of hands and feet, parching of the mouth etc. ||216cd 217ab||

उन्मादलक्षणम् ।

उन्मादश्चित्तविभ्रान्तिः वियोगादिष्टनाशतः।।२१७cd।।

Definition of madness.

In Public domain. Digitization Muthulakshmi Research Academy

Madness is the disorder of mind. It is caused by separation from dear ones, loss of most liked and loved objects, by the imbalance of three bodily humours etc.

The ensuants are described in NS अनिमित्तरुदितहसितोपविष्टगीत प्रधावितोत्कृष्टैः। अन्यैश्च विकारकृतैरून्मादं सम्प्रयुञ्जीत।। VII.132p.218. These are crying and laughing for no reason, sitting, singing, running and shouting at the pitch of voice etc.||217cd||

वियोगजोन्मादो यथा।

वियोगजे तु चेष्टास्स्युर्धावनं परिदेवनम्।
असंबद्धप्रलपनं शयनं सहसोद्धतिः।।२१८।।
अचेतनैस्सहलापो निर्निमित्तस्मितादयः।।२१९ab।।

Definition of madness due to separation of loved ones.

One will have these ensuants, when separated from loved ones, running aimlessly, bemoaning, incoherent talk, reclining sudden getting from bed with a jerk, talk with inanimate objects smiling and laughing without any reason. Yaksa, of Meghaduta is a good example of वियोगजोन्मादी ||218,219ab||

इष्टनाशोन्मादो यथा ।

इष्टनाशकृतोन्मादे भस्मादिपरिलेपनम्।।२१९।।
नृत्तगीतादिरचना तृणादेर्माल्यधारणम्।
अत्रोन्मादेऽपि सकला प्रागुक्ता विक्रिया मताः।।२२०।।

Definition of madness caused by the loss of most cherished objects or death of most loved ones.

In this madness, anointing ashes, singing and dancing, putting on garlands made of grass are the ensuants. Besides these, earlier ones also represent well this type of madness. ||219.220||

मरणलक्षणम् ।

वायोर्धनञ्जयस्यापि विप्रयोगो महात्मनः।
शरीरावच्छेदवतो मरणं नाम तद्भवेत्।।२२१।।

In Public domain. Digitization Muthulakshmi Research Academy

एतच्च द्विविधं प्रोक्तं व्याधिजं चाभिघातजम्।।२२२ab।।

Definition of death.

Of the ten winds - vayus, Dhananjaya permeates the whole body, when it departs from the body, then it is called death.

The death may be due to disease or due to blow or accident. ||221, 222ab||

व्यगधिजमरणं यथा।

आद्ये त्वसाध्यहृच्छूला विषूच्यादिसमुद्भवे।।२२२cd।।
अनुभावा अमी प्रोक्ता अव्यक्ताक्षरभाषणम्।
विवर्णगात्रता मंदश्वासोक्तिस्तम्भमीलनाः।।२२३।।
हिक्का परिजनापेक्षा निश्चेष्टेन्द्रियतादयः।।२२४ab।।

Definition of death due to illness.

Incurable diseases like heart break-down, small -pox and cancer etc. cause the death. This is represented mostly by the following ensuants:- indistinct utterance, pale colour of entire body, chequered breathing, voice failure, closing the eyes, hiccups, need for the help of attendants unconscioussness, loss of sense organs etc. (the sense organs do not work - cannot see, taste, smell, touch and hear) ||222cd,223,224ab||

अभिघातमरणं यथा।

द्वितीयं घातपतनदेहोद्बन्धविषादिजम्।।२२४cd।।
तत्र घातभवे भूमिपतनक्रन्दनादयः।
विषं तु वत्सनाभाद्यमष्टावेतास्तदुद्भवाः।।२२५।।
कार्श्यं कम्पो दाहो हिक्का फेनश्च कन्धराभङ्गः।
जडता मृतिरिति कथिताः पतनाद्यभिघातजाश्चेष्टाः।।२२६।।

Death due to blow and accident etc.

Death is caused by injurious accidents, falling, by striking and tying the body, and by poison. (There may be hundred and odd reasons, but most prominent are listed here). When one is struck, he will fall on the ground, cry for help run away etc. The poison is of many kinds - venom of serpents, vatsanabhi etc. The following eight ensuants represent

In Public domain. Digitization Muthulakshmi Research Academy

this type of death:- emaciation of body, trembling, temperature, hiccups, foaming in the mouth (mostly when bitten by snake or swallowed poison etc.) break of neck, stupor and finally the death. ||224cd, 225,226||

त्रासलक्षणम्।

त्रासस्स्याच्चितचाञ्चल्यं विद्युत्क्रव्यादगर्जितैः।
तथा भूतभुजङ्गाद्यैर्विज्ञेयास्तत्र विक्रियाः।।२२७।।
उत्कम्पगात्रसंकोचरोमांचस्तम्भगद्गदाः।
मुहुर्निमेषो विभ्रान्ति पार्श्वस्थालम्बनादयः।।२२८।।

Definition of alarm.

The trasa is the unsteadiness due to some danger. It is also called alarm. It is caused by lightning. roaring of ferocious animals like tiger etc, by ghosts, dreaded spirits, big snakes etc. Trembling, contraction of body, horripilation, stupor, faltering breaking of voice, winking of eyes incessantly, illusion, leaning on the objects on the side etc, are the ensuants that represent 'alarm' well. ||227,228||

वितर्कलक्षणम् ।

ऊहो वितर्कस्संदेहविमर्शप्रत्ययादिभिः।
जनितो निर्णयोऽर्थस्य असत्यस्सत्य एव च।।२२९।।
अत्रानुभावास्स्युरमी भ्रूशिरःकम्पनादयः।।२३०ab।।

Definition of doubt.

The doubt is caused by feelings like guess, deliberation, knowledge, ascertainment etc. It is decision of either false or true matter. In this, the eyebrows and head are nodded and shaken to show the approval or disapproval.||229,230ab||

उत्तमाधममध्येषु सात्त्विकव्यभिचारिणः।।२३०cd।।
विभावा अनुभावाश्च वर्णनीया यथोचितम्।।२३१ab।।

These vibhavas -excitants, anubhavas - ensuants, sattvikas - internal feelings, vyabhicharis-transitory feelings are to be described in accordance with superior, middling and low types.||230cd, 231ab||

स्वातन्त्र्यात्पारतन्त्र्याच्च द्विविधा व्यभिचारिणः।।२३१cd।।

In Public domain. Digitization Muthulakshmi Research Academy

परपोषकतां प्राप्ताः परतन्त्रा इतीरिताः।
तदभावे स्वतन्त्राः स्युः भावा इति च ते स्मृताः।।२३२।।

The transitory feelings are of two kinds, on account of their independence and dependance; when they are nurtured by others then they are called dependant feelings; if they are not boosted by others, they are known as independent feelings. ||2321cd, 232||

व्यभिचारिभावानां दशाचतुष्टयलक्षणम्।

उत्पत्ति-सन्धि-शाबल्य-शान्तयो व्यभिचारिणाम्।
दशाश्चतस्रस्स्युस्तेषामुत्पत्तिर्भावसंभवः।।२३३।।
सरूपमसरूपं वा भिन्नकारणकल्पितम्।
भावद्वयं मिलति चेत्स सन्धिरिति कथ्यते।।२३४।।
शबलत्वं हि भावानां संमर्दस्स्यात्परस्परम्।
अत्यारूढस्य भावस्य विलयश्शन्तिरूच्यते।।२३५।।

The transitory feelings have four stages; they are; rise / birth, union or co-existence of two emotions, mixture of various emotions and allaying of emotion respectively. Utpatti - rise / birth, samdhi- co-existence, sabalatva - mixture of various feelings and santi - allaying of feeling.

When the feeling begins that is the utpatti- sambhava - or rise / birth; if similar or dissimilar feelings due to different reasons meet together then it is samdhi - co-existence; mixture of various feelings is called sabala-mixture of feelings and if a well - developed feeling is allayed, it is called santi - allayment of feeling. ||233,234,235||

आभासता भवेदेषामनौचित्यप्रवर्तनम्।
असत्यत्वादयोग्यत्वादनौचित्यं द्विधा मतम्।।२३६।।

The transitory feeling is faulty, when its mere semblance is there. This semblance is due either to its falsehood or its unfitness. Thus semblance of feeling is termed as unfit-feeling. The feeling is untrue (by represented) or unbefitting (to the character or scene etc). These two make a feeling unfit. ||236||

In Public domain. Digitization Muthulakshmi Research Academy

(Here it should be remembered that Dhvanikara said two kinds of unfitness, and unfitness is the sole cause of rasabhanga - break in sentiment delineation i.e. anuchitya- unfitness. अनौचित्यादृते नान्यद्रसभङ्गस्य कारणम्।

अनौचित्यद्वितयलक्षणम् ।

असत्यत्वकृतं तत्स्यादचेतनगतं तु यत्।
अयोग्यत्वकृतं प्रोक्तं नीचतिर्यग्जडाश्रयम्।।२३७।।

Definition of impropriety / unfitness of two kinds.

If the feeling is spoken of as pertaining to inanimate, it is untrue feeling - feeling marked by false hood. (If feelings are depicted in inanimate objects like stone etc, which do not have feelings like joy, sadness, resolve and doubt, then such a feeling is a false feeling). If the feeling like resolve, courage etc, are described as existing in low type and cowardly characters, it is called ayogya not worthy - unbefitting and unfit. Like wise feelings described as pertaining to animals are also not befitting. ||237||

अथ स्थायिनो निरूप्यन्ते।

सजातीयैर्विजातीयैर्भावैर्ये त्वतिरःस्कृताः।
क्षीराब्धिवन्नयन्त्यन्यान् स्वात्मत्वं स्थायिनो हि ते।।२३८।।
ते त्वष्टाविति विज्ञेयाः स्थायिनो मुनिसंमताः।
रत्युत्साहौ च शोकश्च विस्मयश्च ततः परम्।।२३९।।
हासो भयजुगुप्से च क्रोधो नाट्ये प्रकीर्तिताः।।२४०ab।।

Definition of permanent emotion / feeling.

As already described the sentiment is the product (according to others manifestation, suggestion and implication etc.) or conjunction of vibhavas- determinants, anubhavas- consequents and vyabhicaribhava- transitory, moods. That emotion or feeling which is not under played by either homogenous or hetrogenous feelings and makes them all like itself like milky ocean, is called a permanent emotion - feeling or mood. Feelings are compared to men, sthayibhava to the king, which answers the question, how one bhava alone becomes sthayin

In Public domain. Digitization Muthulakshmi Research Academy

out of fifty one bhavas; one will be sthayin as king, all other bhavas follow and attend upon the sthayin, as ministers, servants etc, do.

Revered Bharatamuni has accepted eight sthayibhavas as far as Natya is concerned. Abhinavagupta included nirveda as the ninth, making way for the sentiment 'santa' quietitude. Dhananjaya and others did not accept santa as sentiment, they earmarked it for 'kavya' alone. The permanent moods are eight in number, they are rati- love, utsaha- enthusiasm, shoka- sorrow, vismaya- wonder, hasa- mirth, bhaya- fear, jugupsa- disgust, krodha - anger. ||238,239,240ab||

रतिस्थायिलक्षणम् ।

यूनोरन्योन्यविषया स्थायिनीच्छा रतिर्भवेत्।।२४०cd||
निसर्गेणाभियोगेन संसर्गेणाभिमानतः।
आत्मोपमादिविषयैरेतास्स्युस्तत्र विक्रियाः||cd||
कटाक्षपातभ्रूक्षेपप्रियवागादयोऽपि च।२४१ef||

Definition of rati - permanent mood love.

The attitude, co-living, relationship and self respect are the matters that make others equals with themselves. These generate a mutual liking in the hero and heroine. This liking for each other is called rati-love; it is of the nature of pleasure. In this love, the ensuants are throwing side-glances at each other, movements of the brows, speaking pleasantries to each other. ||240cd,241,ab cd ef||

अङ्कुर-पल्लव-कलिका-प्रसून-फल-भावभागयं क्रमशः
प्रेमा मानः प्रणयः स्नेहो रागोऽनुराग इति।।२४२।।

This permanent mood love goes through the stages of seedling, tender shoots, budding, blooming /flowering, and fructification. These stages are named as prema - mana - pranaya - sneha - raga and anuraga respectively. ||242||

प्रेमलक्षणम् ।

स प्रेमा प्रेमसहितं यूनोर्यद्भावबन्धनम्।।२४३।।

In Public domain. Digitization Muthulakshmi Research Academy

Definition of prema - desire.

Liking of hero and heroine in the minds, for each other with a desire is called prema. ||243||

मानलक्षणम् ।

यत्तु प्रेमानुबन्धेन स्वातन्त्र्याद्धृदयंगमम्।
बध्नाति भावकौटिल्यं स मान इति गीयते।।२४४।।

Definition of mana.

The hero and heroine are in love. Both have heart- felt love feelings and have independence to command each other. Then their minds have a sort of proud / indignant feeling. That is called mana. ||244||

प्रणयलक्षणम् ।

बाह्यान्तरोपचारैर्यत्प्रेम मानोपकल्पितैः।
बध्नाति भावविस्रम्भं सोऽयं प्रणय उच्यते।।२४५।।

Definition of love / affection.

Even by a small diversion of attention from him / her, he /she feels hurt in self- honour. By that mana he /she will try to bring back the same old affection by remedies / attendance by way of gifts etc, which is external appeasement and caresses fondling, and kissing which is internal appeasement. This will create confidence of idea of love. It is known as pranaya. ||245||

स्नेहलक्षणम् ।

विस्रम्भे परमां काष्ठामारूढे दर्शनादिभिः।
यत्र द्रवत्यन्तरङ्गं स स्नेह इति कथ्यते।।२४६।।
स त्रेधा कथ्यते प्रौढमंदमध्यप्रभेदतः।२४७ab।।

Definition of intimate relationship.

When the faith in the hero / heroine becomes deep rooted by mutual visits (caresses etc,) the mind melts with affection / love, then it is termed as sneha. It is of three kinds - proudha - mature, manda - mild and madhya of middling type. ||246,247ab||

In Public domain. Digitization Muthulakshmi Research Academy

प्रौढस्नेहलक्षणम् ।

प्रभानादिभिरज्ञातचित्तवृत्तौ प्रिये जने।।२४७cd।।
इतरक्लेशकारी यः स प्रौढस्नेह उच्यते।२४८ab।।

Definition of mature affection.

When the hero's ideal world is occupied by the beloved alone and nothing throbs to his mind, the hero's attitude hurts others, then it is called praudha mature or bold affection / attachment. Nothing works in the mind excepting the lover. ||247cd. 248ab||

मंदस्नेहलक्षणम्।

द्वयोरन्यस्य मानादौ तदन्यस्य करोति यः।२४८cd।।
नैवापेक्षां न चोपेक्षां स स्नेहो मन्द उच्यते।।२४९ab।।

Definition of mild affection.

If one does not show either interest or disinterest in the love - tantrums of the other that indifferent affection / attachment is termed mild affection. ||248cd,249ab||

मध्यस्नेहलक्षणम् ।

इतरानुभावापेक्षामीक्षते स मध्यमः।।२४९cd।।

Definition of middle type of affection.

Either of one looks forward to the experience of other's feelings of love, then it is madhyama sneha - middle affection. ||249cd||

रागलक्षणम्।

दुःखमप्यधिकं चित्ते सुखत्वेनैव रज्यते।
येन स्नेहप्रकर्षेण. स राग इति कथ्यते।।२५०।।
कुसुम्भ-नील-मांजिष्ठरागभेदेन स त्रिधा।२५१ab।।

Definition of raga - passion.

When, in the mind, excessive sorrow also tinged with hue of love appears to be happiness, due to the affection, it is called raga-passion (literally a hue or dye which turns the other to one's own nature - colour. रज्यते इति रागः, रञ्जयतीति रागः is the etymology, the stage is also रङ्ग as it causes delight to spectators, musical note like kalyani etc is also raga, as it also causes delight.) Like the dye which changes the

In Public domain. Digitization Muthulakshmi Research Academy

colour of the cloth bringing to its own colour, the affection also turns / changes, tinges the sadness with its own colour i.e affection and attachment. Hence, it is also called 'raga'.

This raga passion is of three kinds, viz kusumbha externally tinged, nila - blue and manjistha- dyed with madder. Approximately कुसुम्भ- twilight-red, नील -blue, indigo and मांजिष्ठ -yellow. ||250,251ab||

कुसुम्भरागलक्षणम् ।

कुसुम्भरागस्स ज्ञेयो यश्चित्ते रज्यते क्षणात्।।२५१cd||
अतिप्रकाशमानो ऽपि क्षणादेव विनश्यति।।२५२ab||

Definition of kusumbha-raga.

That passion which is produced in a moments time alone in the mind and disappears in a moment though resplendent with lusture. In other words, it is like safflower colour very bright and very transitory. It may be called an outward-affection. ||251cd,252ab||

नीलरागलक्षणम् ।

नीलरागस्तु यस्सक्तो नापैति न च दीप्यते।।२५२cd||

Definition of nila-raga.

That passion which does not leave the mind, if it tinges the mind, but it does not shine even, is called nila raga- passion, permanent but dull. (Now this translator understands, why in English language it is called 'blues' and attached to all attachments.) ||252cd||

माञ्जिष्ठरागलक्षणम् ।

अचिरेणैव संसक्तश्चिरादपि न नश्यति।
अतीव भासते योऽसौ मांजिष्ठो राग उच्यते।।२५३।।

Definition of manjistha.

This passion is born in the mind very fast and does not vanish / perish even after a long period, and shines brightly. Its name is manjistha. colour dyed with madder. ||253||

अनुरागलक्षणम् ।

राग एव स्वसंवेद्यदशाप्राप्त्या प्रकाशितः।

In Public domain. Digitization Muthulakshmi Research Academy

यावदाश्रयवृत्तिश्चेदनुराग इतीरितः॥२५४॥
अन्ये प्रीतिं रतेर्भेदमामनान्ति मनीषिणः।२५५ab॥

Definition of anuraga.

The previous raga - passion only when it shines brightly by becoming self evident and lingers as long as the locus i.e. hero and heroine are there, is termed as anuraga- vehement desire. (As far as the little knowledge of the translator's goes raga is lust and anuraga is love- especially conjugal one). Some rhetoricians say priti-pleasure is a kind of rati. ||254,255ab||

उत्साहस्थायिलक्षणम् ।

शक्तिधैर्यसहायाद्यैश्शीलश्लाघ्येषु कर्मसु॥२५५cd॥
सत्वरा मानसी वृत्तिरुत्साहस्तत्र विक्रियाः।
कालाद्यवेक्षणं धैर्यत्यागारम्भादयोऽपि च॥२५६॥
सहजाहार्यभेदेन स द्विधा परिकीर्तितः॥२५७ab॥

Definition of courage.

Quick disposition of mind (सत्वरा मानसीवृत्तिः) in praiseworthy deeds due to innate physical prowess, bravery and helping freinds, is called the permanent mood utsaha - courage. It is well represented by quick response in time, bravery, sacrifice, quick action to the problems, which are ensuants. Arambha is beginning and plan also. आगमैस्सदृशारम्भः etc; execution and implementation of plans.

This utsaha courage is of two types viz 1.sahaja- in born and 2. aharya - obtained by training i.e. artificial in contrast to the first type which is innate.||255cd,256,257ab||

शोकस्थायिलक्षणम्

बन्धुव्यापत्तिदौर्गत्यधननाशादिभिः कृतः॥२५७cd॥
चित्तक्लेशकरश्शोकस्तत्र चेष्टा विवर्णता।
बाष्पोद्गमो मुखे शोषस्स्तम्भनिश्शवसितादयः॥२५८॥

Definition of sorrow.

In Public domain. Digitization Muthulakshmi Research Academy

The sadness is produced by loss of kith and kin, pennilessness - poverty loss of money, and similar heart - rending situations. It afflicts mind severly. When there is soka sorrow, the following ensuants are good to represent it:- paleness of complexion, shedding of tears, parching of the mouth, stupor and long sighs etc. ||257cd.258||

विस्मयस्थायिलक्षणम् ।

लोकोत्तरपदार्थानामपूर्वालोकनादिभिः।
विस्तारश्चेतसो यस्तु विस्मयस्स निगद्यते।।२५९।।
क्रियास्तत्राक्षिविस्तारो साधूक्तिपुलकादयः।।२६०ab||

Definition of - sthayibhava- vismaya- wonder.

The permanent mood wonder is caused by seeing maya-illusion, indrajala- majic, actions of super- natural nature by men. It is the expansion of the mind- चित्तविस्तार. It is to be represented by ensuants like widening of eyes, words of approval - bhesh, vah, fine wonderful etc. साधु साधु etc, in sanskrit, horripilation. NS adds by adibhih - staring without winking, raising eye brows, nodding of head etc. Dilipa was wonder- struck when the lion spoke. All the members of team were also wonder struck when Hanuman crossed the ocean by his flight. ||259,260ab||

हासस्थायिलक्षणम् ।

भाषणाकृतिवेषाणां क्रियायाश्च विकारतः।।२६०cd||
तौल्यादेव परस्थानामेषामनुकृतेरपि।
विकारश्चेतसो हासस्तत्र चेष्टास्समीरिताः।।२६१।।
दृष्टेर्विकासो नासोष्ठकपोलस्पन्दनादयः।।२६२ab||

Definition of mirth.

The permanent feeling / mood mirth is caused by imitation of speech, form, attire and actions of others and criticism of them as wrong, though they are good. The mirth is a reaction of mind on perceiving the above. It may be called laughter. It is best represented by widening of

In Public domain. Digitization Muthulakshmi Research Academy
eyes, quivering of nose, lips, cheeks and by boisterous laughter. ||260cd, 261,262ab||

भयस्थायिलक्षणम् ।

भयं तु मंतुना घोरदर्शनश्रवणादिभिः।।२६२cd।।
चित्तस्यातीव चाञ्चल्यं तत्प्रायो नीचमध्ययोः।
उत्तमस्य तु जायेत करणैरतिकारणैः।।२६३।।
अनुभाव्यो भवेत्कम्पमुखसंशोषणादिभिः।२६४ab।।

Definition of fear.

The fear is caused in the minds of people of low and middle types, by any crime committed by them towards (gurus, rajas) preceptor and king; by sudden witnessing the dreaded - wild animals and listening to their roaring etc. The fear is nothing but drastic fickleness of mind. It may be caused in the mind of superior type of men due to extra-ordinary circumstances.

It is to be represented by ensuants like, trembling of the limbs and complete body, parching of mouth, running for safe place and making loud hue and cry etc. ||262cd, 263,264ab||

जुगुप्सास्थायिलक्षणम् ।

अहृद्यानां पदार्थानां दर्शनश्रवणादिभिः।।२६४cd।।
मनस्संकोचनं यत्सा जुगुप्सा तत्र विक्रियाः।
नासापिधानं त्वरिता गतिरास्यविकूणनम्।।२६५।।
सर्वाङ्गधूननं कुत्सा मुहुर्निष्ठीवनादयः।।२६६ab।।

Definition of aversion.

The contraction of mind, due to seeing the unpleasant, loathsome objects and listening about them, is the permanent mood aversion. It is best represented by (the actors) closing the nose, leaving the place quickly, contortion of face, shaking the whole body, censure, oft spitting etc. ||264cd, 265,266ab||

क्रोधस्थायिलक्षणम् ।

भवेत्प्रज्वलनं क्रोधः पुराक्षेपादिसम्भवः।।२६६cd।।

In Public domain. Digitization Muthulakshmi Research Academy

फुल्लनासापुटोद्वृत्त तारकाद्यनुभावयुक्।
शत्रुभृत्यसुहृत्पूज्याश्चत्वारो विषया मताः।।२६७।।

Definition of anger.

The permanent mood anger is the result of rebuke, censure and scolding by preceptors and elders, by opponents and relations. It is nothing but burning of the mind. In this mood there will be swelling of nostrils, rolling of the black pupils of the eye, shouting in anger etc. By etc, biting of lips, throbbing of cheeks may be represented. The anger may be directed towards these four 1.the opponents or enemies, 2.servants or subordinates 3.friends or allies, and 4. respectables - elders, teachers, preceptors, officers etc.

NS give the fifth variety of anger - fiend or artificial anger. ||266cd,267||

शत्रुविषयक्रोधो यथा।

मुहुर्दष्टोष्ठता भङ्गो भ्रुकुट्या दन्तघट्टनम्।
हस्तनिष्पीडनं गात्रकम्पोऽस्त्रस्य वीक्षणाम्।।२६८।।
स्वभुजावेक्षणं कण्ठगर्जाद्याश्शात्रवक्रुधि।२६९ab।।

Definition of anger directed towards enemies.

When one is angry over the enemy, he will bite the lips often, knit the eye -brows, bite teeth, crushing one hand with another, tremble the body, looks at the weapon, look at his arms' strength roars etc. ||268,269ab||

भृत्यविषयक्रोधो यथा।

भृत्यक्रोधे तु चेष्टास्स्युर्नेत्रान्तपतदश्रुता।।२६९cd।।
तूष्णीं ध्यानं च नैश्चल्यं श्वसितानि मुहुर्मुहुः।
मौनं विनम्रमुखता भुग्नदृष्ट्यादयो मताः।।२७०।।

Definition of anger towards servants.

When one is angry towards servants, tears roll from the ends of his eyes, he silently contemplates, heaves sighs often, keeps mum, casts down his face, looks at the servant with contorted eyes, scolds

In Public domain. Digitization Muthulakshmi Research Academy
him, threatens him but does not act cruelly. NS gives more details of the five kinds of anger in VII. ||269cd,270||

मित्रक्रोधो यथा।

मित्रक्रोधे तु चेष्टास्स्यु र्भावगर्भविभूषणम्।
भ्रूभेदनिटलस्वेदकटाक्षारूणिमादयः।।२७१।।

Definition of anger towards friends.

When one is angry over the friends (and dear ones as given in NS) the following actions will be there in him. He speaks sarcastically with friends, knits his eye brows, wipes off sweat from forehead and his side glances will be little red. भावगर्भविभूषणम् bedecking with a view to deride the friend. But, to the translator there appears a flaw in this. By decorating oneself, how can he show his anger? Hence it should be read as भावगर्भाभिभाषणम् speaking with other intention like with विपरीतलक्षणा as उपकृतं बहु तत्र किमुच्यते, सुजनता प्रथिता etc.) ||271||

पूज्यक्रोधो यथा ।

पूज्य क्रोधे तु चेष्टाः स्युस्स्वनिन्दा नम्रवक्त्रता।
अनुत्तरप्रदानाङ्गस्वेदगद्गदतादयः।।२७२।।

Definition of anger directed towards preceptor.

The following ensuants will have to be there when one is angry over the preceptor:- Self - censure, little-bent-face, unanswering of questions, sweat all over body, faultering voice etc. By etc, shedding tears, controlling of violent actions should be understood. ||272||

भृत्यादि कोपत्रितये तत्तत्कोपोदिताः क्रियाः।
मिथः स्त्रीपुंसयोरेव रोषः स्त्रीगोचरः पुनः।।२७३।।
प्रत्ययावधिरत्र स्युः विकाराः कुटिलेक्षणम्।
अधरस्फुरणापाङ्गरागनिःश्वसितादयः।।२७४।।

In the angers of over servants etc, the ensuants are as described. When the anger is between man and woman, the anger of man over the woman lasts till the woman gets confidence over the man. The ensuants

In Public domain. Digitization Muthulakshmi Research Academy

are as follows:- crooked glances, throbbing of lips, sides of eyes will be reddened and there will be sighs. ||273,274||

द्वेधा निगदितस्स्त्रीणां रोषः पुरुषगोचरः।
सपत्नीरोषहेतुस्स्यादन्यस्स्यादन्यहेतुकः॥२७५॥
सपत्नीहेतुको रोषो विप्रलम्भे प्रकाश्यते।
अन्यहेतुकृते त्वत्र क्रियाः पुरुषरोषवत्॥२७६॥

The anger, of woman over man is two fold, as based on / caused by, rivals (wives) and other causes. The first one will be defined and explained in the context of love in separation. In the anger caused by some other reasons, the same ensuants as described in man's anger will happen viz अधरस्फुरणापाङ्गरागानिःश्वसितादयः etc, of 274 stanza. ||275,276||

एते च स्थायिनस्सर्वे विभावैर्व्यभिचारिभिः।
सात्त्विकैरनुभावैश्च नटाभिनयगोचराः॥२७७॥
साक्षात्कारमिवानीताः प्रापिताः स्वादुरूपताम्।
सामाजिकानां मनसि प्रयान्ति रसरूपताम्॥२७८॥

All these eight permanent moods / emotions, by determinants - vibhavas, vyabhicaribhavas - transitory moods sattvikabhavas- tempermental moods, anubhavas - consequent moods, becoming manifested, brought before eyes, by gestural representation by expert actors, will become sentiment, being enjoyed by the spectators. The actors will represent with their four-fold action, the emotions of hero, heroine and other characters on stage. Of these one emotion staying permanently is helped by all the bhavas viz determinants, consequents and transitory ones. On seeing them the learned spectator's mind will relish the permanent mood or emotion. The actors bring all the bhavas to the stage of relish. The spectators relish that in mind. this relish- svadu / rupata becomes rasa roopa. The oft-quoted example is that of delicacy prepared by mixing different spices, some of them raw, some others, seasoned, pounded, ground, cut, cooked etc. That delicacy

In Public domain. Digitization Muthulakshmi Research Academy

will be given a name, vyanjana -spices etc. All the bhavas, their mixture - conjunction, give rise to rasa. Rasa also has the meaning taste, interest craze, water, mercury, poison and others. Here it is sentiment. Interestingly sentiment also has all the characteristics of all meanings mentioned here. Still, rasa theory eludes this translator so also the 'Kadambari katha'. ||277,278||

दध्यादिव्यञ्जनैश्चिंचामरिच्यादिभिरौषधैः।
गुडादिमधुरद्रव्यैर्यथायोग्यं समन्वितैः।।२७९।।
यथापाकविभेदैश्च निष्पाद्यो रस औदनः।
निष्पाद्यते विभावाद्यैः प्रयोगेण तथा रसः।।२८०।।
सोऽयमानन्दसम्भेदो भावज्ञैरनुभूयते।।२८१ab।।

The taste of food is brought with the mixture of condiments, spices, by sweetening articles like jaggery, and cooked by different methods; by well represented determinants and other emotions with the four-fold action 'sentiment' also is manifested, the same sentiment rasa is enjoyed by the learned spectators known as bhavajna connoiseur of art. As the food item prepared with all condiments and spices by different methods, of cooking is the confluence of many tastes giving one taste, rasa is also a confluence of happiness brought about by proper representation of emotions, feelings and permanent moods emerging as one permanent mood sthayibhava. In Sanskrit kitchen is called rasavati, in Hindi, it is rasoi; poem is called rasavat full of sentiments. ||279,280,281ab||

रसभेदानाह।

शृङ्गारवीरकरुणाद्भुतहास्यभयानकाः।२८१cd।।
बीभत्सश्च तथा रौद्रो नाट्ये त्वष्ट रसाः स्मृताः।।२८२ab।।

Varieties of Rasas.

There are eight rasas in dramas and dance. They are the erotic, the heroic, the pathetic, the marvellous, the comic, the terrible, the disgusting and the furious respectively. ||281cd, 282ab||

In Public domain. Digitization Muthulakshmi Research Academy

श्रृङ्गाररसलक्षणम् ।

रसेषु तत्र श्रृङ्गारः प्रथमं वक्ष्यते स्फुटम्।।२८२cd।।
विभावैरनुभावैश्च सात्त्विकैर्व्यभिचारिभिः।
नीता सदस्यरस्यत्वं रतिः श्रृङ्गार उच्यते।।२८३।।
नायिका नायको वापि तत्र चालम्बनं मिथः।
रूपयौवनलावण्यकुलशीलादितद्गुणैः।।२८४।।
वाग्भिश्च मधुरालापगीतकर्मकलादिभिः।
चेष्टाभिर्भुजविक्षेपकटाक्षहसितादिभिः।।२८५।।
अलंकारैस्स्रगालेपदुकूलकटकादिभिः।
तटस्थैश्चन्द्रदीपाद्यैः भावैरुद्दीपिता ततः।।२८६।।
कान्तदृष्टिप्रसन्नास्यरागाद्यैराङ्गिकैरपि।
वाचिकैर्मधुरालापगुणसंकीर्तनादिभिः।।२८७।।
सात्त्विकस्तम्भकम्पाद्यैरनुभावैः प्रकाशिता।
औत्सुक्यचिंताहर्षाद्यैस्संपुष्टा सहकारिभिः।।२८८।।
या रतिस्थायिनी सैव भावाद्यैरभिरञ्जिता।
रस्यमाना सहृदयैर्याति श्रृङ्गारतामियम्।।२८९।।

Definition of the erotic.

Out of the eight sentiments, the erotic is explained in detail at the first, for two reasons. It is first in the list and pleases all. Dhvanikara has also said श्रृङ्गार एव मधुरः परप्रह्लादनो रसः परं - excellently, पर - great. प्रह्लादनः pleasing मधुरः - sweet. All these apply here. The permanent mood rati-love, of nature of pleasure, made enjoyable to the spectators, by determinants, consequents, temperamentals and transitory emotions is called the erotic sentiment.

The determinants are either hero or heroine or both most often; the excitants are the beauty, youth, charm, nobility, good character magnanimous personality, dalliance, gaiety, side glances, smiling; attire and cosmetics and jewellery; the moon-light, garden, river, strolling in the garden, water sports, bodily gestures - looking at each other with affection and love, touch and caressing, pleasing faces and facial

In Public domain. Digitization Muthulakshmi Research Academy

expressions etc; the temperamentals are stupor, quivering etc., the transitory moods are anxiety, reflection, happiness etc.

The hero and heroine are base-alambana. Their four-fold gestures, the nature uddipana - excitants. These excite the love in the minds of audience as well. The sattvikabhavas - the temperamental ones or natural ensuants brighten the permanent mood. The transitory moods anxiety, happiness, reflection etc, nurture the permanent mood, love. Thus, the permanent mood love is based on hero and herione, excited by their physique, virtues-the internal ones and by nature the external excitants. Love, is manifested by consequents and nurtured by transitory feelings. The same permanent mood love rati being enjoyed by the learned and skilled spectators becomes the erotic sentiment.

Here the compiler, has clearly explained what is the erotic sentiment. By that he has once again reiterated the position of rasa clearly. ||282cd,283,284,285,286,287,288,289||

तं विभजते।

विप्रलम्भश्च संभोग इति स द्विविधो भवेत्।२९०ab||

Division of the erotic.

Vipralambha-love in separation and sambhoga-love in union are the two kinds of the erotic sentiment. ||290ab||

विप्रलम्भं लक्षयति।

अप्राप्तिर्विप्रलम्भस्स्याद्यूनोर्जाताभिलाषयोः।।२९०cd||
पाण्डिमग्लानिदृष्ट्याद्या अनुभावा इह स्मृताः।
हर्षगर्वजुगुप्सौग्र्यमदहासशमैर्विना।।२९१।।
अन्ये संचारिणस्सर्वे भवन्त्यत्र यथोचितम्।२९२ab||

Definition of love in separation.

If the mutually loving youth - hero and heroine, do not meet for various reasons, their longing for union is called love in separation. It is represented well by the transitory feelings excepting, harsa - joy, garva-arrogance, jugupsa- loath, ugrata- sternness, mada- intoxication; hasa

In Public domain. Digitization Muthulakshmi Research Academy

laughter, and sama- equillibrium of mind. Here the compiler has followed a typical method, which may be called exclusive one. He mentions 'sama' in place of 'nirveda' given in the list of transitory moods. Later rhetoricians like Bhoja opined, "how could the sage Bharata begin the transitory, moods with inauspicious 'nirveda'. It must be 'sama". Others have given 'sama' the position of ninth permanent mood making the eight sentiments nine by the addition of santa quietitude.

The remaining twenty six transitory moods which should find place in the vipralambhasrngara are:- sanka, asuya, alasyam, dainyam, cinta, moha, smrti, dhrti, vrida, chapalata, avega, jadata, visada, autsukyam, nidra, apasmara, suptam vibodha, amarsa, avahittham, mati, maranam trasa, vitarka. nirveda and glani.||290cd, 291, 292ab||

विप्रलम्भं विभजते।

अयोगो विरहो मानः प्रवासश्शाप इत्यपि।।२९२cd||
विप्रलम्भस्य पञ्चैते हेतवः परिकीर्तिताः।।२९३ab||

Divison of vipralambha.

Love in separation is divided into five varieties according to its cause. They are no meeting of the lovers; separation - longing; indignation or hurt to selfpride; exile; curse. These are five varieties and five causes also. ||292cd, 293ab||

अयोगविप्रलम्भशृङ्गारलक्षणम्।

प्रागसंगतयोर्यूनोरनुरागेऽपि जाग्रति।२९३cd||
अयोगः पारतन्त्राद्यैर्विप्रलम्भोऽभिलाषजः।
प्रवेशनिर्गमौ तूष्णीं तद्दृष्टिपथगामिता।।२९४।।
रागप्रकाशनपराश्चेष्टास्स्वात्मप्रकाशनम्।
व्याजोक्तयश्च विजने स्थितिरित्यादयोऽपि च।।२९५।।
तत्र संचारिणो ग्लानिश्शंकासूया भ्रमो भयम्।
निर्वेदौत्सुक्यदैन्यानि चिन्तानिद्रे प्रबुद्धता।।२९६।।
विषादजडतोन्मादा मोहो मरणमेव च।
तत्तत्संचारिभावानामुचितापि दशा भवेत्।।२९७।।

In Public domain. Digitization Muthulakshmi Research Academy

क्रमेण प्राक्तनैरस्य दशावस्थास्समासतः।
प्रोक्तास्तदनुसारेण भरतेन महात्मना।।२९८।।

Definition of love-in-separation of longing-for-union type.

The hero and heroine are in love. They have not met earlier. But there is love burning in their hearts. Still they are unable to meet due to various reasons-dependance etc. This vipralambha- longing, is caused by the desire. There is ayoga no meeting. When both are smitten by love-bug the following ensuants will take place- the heroine merely comes out of house and enters, so as to fall in the sight of lover; accosting him / her for no specific reason, all the gestures made to manifest the desire, which include, showing herself / himself; round-about speech or intention-concealing words; standing and waiting in an aloof place so as to attract the attention etc. The transitory moods to be used in it are:- debility, doubt, jealousy, drolling, fear, nirveda-disparagement, longing, depression, reflection, drowsiness, awakening despondency, stupefaction, madness, distraction, death.

These transitory moods have appropriate stages of desire also. The ancients and following them, the great soul Bharata also has enumerated ten stages of desire कामावस्था ।।295,296,297,298।।

दशावस्थानिरूपयति।

चक्षुः प्रीतिश्चिन्ता संकल्पो गुणनुतिः क्रियाद्वेषः।
तापो लज्ज्ञा त्यागोन्मादौ मूर्च्छा मृतिर्दशावस्थाः।।२९९।।

Division of ten stages of love.

The ten stages are चक्षुःप्रीतिः - mutual attraction by on seeing each other; चिन्ता -thinking how to meet again and talk to; गुणनुतिः - praising the qualities; क्रियाद्वेषः - disinterest to do any thing including daily chores, तापः - fever, sickness; लज्ज्ञात्यागः- shamelessness, उन्मादः- madness, मूर्च्छा swoon, मृतिः death.

NS has the following अभिलाषः, चिन्तनम्, अनुस्मृतिः, गुणकीर्तनम्, उद्वेगः, विलापः, उन्मादः, व्याधिः, जडता and मरणम् p.667. other rhetoricians have

In Public domain. Digitization Muthulakshmi Research Academy

some different names but the spirit is the same. मनस्सङ्गः, अरतिः, जागरणम् etc, Now-a-days these stages have become dangerous. Lovers otherwise known as 'stalkers' started torturing and even killing the girls not accepting. कामातुराणां न भयं न लज्जा also substantiates that stage लज्जात्यागः।।299।।

चक्षुः प्रीतिलक्षणम्। प्रथमम्।

चक्षुः प्रीतिः स्पृहा रम्ये दृष्टे वालम्बने श्रुते।
कौतुकस्वेदरोमाञ्चहर्षविस्मयसाध्वसैः।।३००।।
चापलस्तम्भलज्जाद्यैरनुभाव्यो भवेदयम्।।३०१ab।।

Definition of pleasure to the eyes.

If the beautiful heroine or handsome hero is seen or is even heard about the desire is caused, that स्पृहा, that liking is pleasure of eye. It is to be represented well by the following ensuants- curiosity to see and listen; sweating; horripilation; joy, surprise; fear (of losing him or the sight of him / her); hurriedness; fickleness; numbness of lìmbs; shyness etc. ||300,301ab||

चिन्तालक्षणम्। द्वितीयम्

केनोपायेन संसिद्ध्येत् कदा तेन समागमः।।३०१cd।।
दूतीमुखेन किं वाच्यमित्याद्यूहो विचिन्तनम्।
अत्रानुभावा निःश्वासध्यानस्रस्ताङ्गतादयः।।३०२।।
वलयादिपरामर्शस्वेदाम्बुपुलकादयः।
शय्यासनादिविद्वेष इत्याद्याः स्मरकल्पिताः।।३०३।।
निर्लक्ष्यवीक्षणं चैवमाद्यास्स्युर्विक्रिया मताः।३०४ab।।

Definition of thinking.

How can I meet him? when can I meet him? what message I should send with my friend messenger? Such thinking is termed as cinta. It can belong to herione and hero as well.

Here in cinta following ensuants will take place: heaving sighs; contemplatior ; debility of limbs; rubbing the bracelets etc; sweating; horripilation; islike to sleep and sit; all these are due to love (cupid).

In Public domain. Digitization Muthulakshmi Research Academy

Aimless staring, etc, are the reactions in 'cinta-thinking. ||301cd,302,303,304ab||

संकल्पावस्थालक्षणम्। तृतीयम्।

मनोरथस्स्यात्संकल्पस्तत्समागमगोचरः।३०४cd||
औत्सुक्यस्वेदरोमाञ्चस्मृति श्वासाक्षिमीलनैः।
बाह्यार्थस्यापरिज्ञानेनानुभाव्यो भवेदसौ।।३०५||

Definition of sankalpa.

After knowing well, that she / he is also loving as earnestly as her / him, decision, to meet her / him is called sankalpa-decision. It is nothing but Abhilasa of NS, a desire. Here the word manoratha is used, that much. It is well represented by ensuants like, longing, sweating, horripilation, recollection, sighs, closures of eyes, unmindfulness of outer-worldly activities. ||304cd, 305||

गुणनुतिलक्षणम्। चतुर्थम्

भवेद् गुणनुतिस्तस्य रूपादिपरिकीर्तनम्।।३०६||
रोमाञ्चो गद्गदा वाणी भावावरणवीक्षणम्।
तत्संगचिन्तनं सख्या गण्डस्वेदादयोऽपि च।।३०७||
औत्सुक्यहर्षस्मृत्यद्या अनुभावा इह स्मृताः।३०८ab||

Definition of extolling praise.

The fourth stage is known as guna nuti praise of the qualities and virtues of hero / heroine.* Either the hero or heroine eulogizes the beauty, nobility, learning, skill in arts, heroism, compassion, helping nature etc. It is represented well by the ensuants horripilation, choked voice, motivated staring, looking with some intention, thinking with confidante union with him sweat on cheeks, longing joy, recollection etc about ||306,307,308ab||

* In poems and dramas, generally, guna-nuti, is described as done by travellers, pilgrims, sages, and even by swans etc.

In Public domain. Digitization Muthulakshmi Research Academy

क्रियाद्वेषलक्षणम्। पञ्चमम्

क्रियाद्वेषस्ततोऽन्यत्र विद्वेषो भोज्यवस्तुनि।३०८।।
चिन्तानिःश्वासदैन्याश्रुकलाजागरपाण्डुताः।
विषादो ग्लानिरित्याद्या अनुभावास्तदुद्भवाः।।३०९।।

Definition of Kriyadvesa - disinterest or better hatred of daily chores.

Hatred of all the enjoyable articles excepting him is the stage of kriyadvesa, others call it by name arati- displeasure. In this stage, thought, worry, sighs, depression, shedding of tears, sleeplessness, pale body, dejection, debility etc happen. ||308cd, 309||

तापलक्षणम्। षष्ठम्

तत्प्राप्तेर्विप्रकर्षेण तापस्स्यात्कामजो ज्वरः।
वैवर्ण्यमश्रुवैस्वर्यं शयने परिवर्तनम्।।३१०।।
निःश्वासमुखशोषाद्या अनुभावास्तदुद्भवाः।३११ab।।

Definition of tapa-love fever.

If the union with him/her is delayed, then there will be fever, caused by longing love- passion. In this stage, change of colour, break of voice, rolling on the bed, sighs, parching of mouth (and face also due to heat) etc, will take place. ||310,311ab||

लज्ञात्यागलक्षणम्। सप्तमम्

लज्ञात्यागस्त्रपाहानिरौत्सुक्यादिसमुद्भवा।।३११cd।।
उल्लङ्घनं भवेद्वाचां गौरवागणनं तथा।
विषादो व्यग्रता दैन्यमित्याद्यैरनुभाव्यते।।३१२।।

Definition of lajjatyaga - giving up shame.

One sheds shame on account of over - longing, passion and sometimes helplessness etc. He/she will go against their words, does not consider one's nobility, learning etc. They will be subjected to dejection worriedness, depression, etc. Due to passion this stage occurs and the ensuants are dejection, worriedness, transgression of own words, and inconsideration of one's status. ||311cd, 312||

In Public domain. Digitization Muthulakshmi Research Academy

उन्मादलक्षणम्। अष्टमम्।

सर्वावस्थासु सर्वत्र तन्मनस्कतया सदा।
अतस्मिंस्तदिति भ्रान्तिरुन्मादो विरहोद्भवः।।३१३।।
तत्र चेष्टास्तु विज्ञेया द्वेषस्स्वेष्टेऽपि वस्तुनि।
दीर्घो मुहुश्च निःश्वासो निर्निमेषतया स्थितिः।।३१४।।
अनिमित्तस्मितध्यानगानमोहादयोऽपि च।
अकांडगमनोत्थानशंकाद्या अपि विक्रियाः।।३१५।।
विषादमदरोषाद्या अनुभावा इह स्मृताः।।३१६ab।।

Definition of madness / insanity.

Heroine is preoccupied always and everywhere with the thought of the hero. Then the separation from him causes insanity which is nothing but superimposition of reality on unreal. There in this stage the following actions will take place:- Hatred in the things that are most-liked by herself, long and repeated sighs; unwinking state; smile, contemplation, singing without reason; unwittedness; walking, raising and going without any cause and unnecessarily; doubt etc. Dejection, intoxication, anger etc, are the ensuants. ||313,314,315,316ab||

मूर्छालक्षणम्। नवमम्

तापोत्कर्षात्तदप्राप्त्या मूर्च्छा ज्ञानक्षयो मुहुः।।३१६cd।।
इदमिष्टमनिष्टं तदिति वेत्ति न किञ्चन।
नोत्तरं भाषते प्रश्ने नेक्षते न शृणोति च।।३१७।।
श्रमेण मन्दावुच्छ्वासनिःश्वासौ नष्टचेष्टता।
स्पर्शानभिज्ञतेत्याद्या भवन्त्यत्रानुभावकाः।।३१८।।

Definition of swoon - ninth stage.

The hero is not accessible, has not come to her; consequently the passion for him has turned into incurable fever; as a result of that consciousness will be lost. That loss of consciousness is swoon. In the swoon - loss of consciousness, no perception will be there; one does not know that this is desired or that is not liked; does not answer on

In Public domain. Digitization Muthulakshmi Research Academy

enquiry, does not look at, even does not hear; sighs and breathing will be slow; no actions - cestas; does not feel the touch. In other words no sense organ works and there is loss of perceptual knowledge. Bodily movements and enthusiasm to do anything are lost. ||316cd, 317,318||

मृतिलक्षणम्। दशमम्।

स्मरोत्था मरणेच्छा चेन्मृतिरित्यभिधीयते।
लीलाशुकविनोदादिन्यासस्स्निग्धसखीकरे।।३१९।।
कलकण्ठकलालापश्रुतिर्मन्दानिलाश्रयः।
ज्योत्स्नाप्रवेशमाकन्दमञ्जरीप्रेक्षणादयः।।३२०।।
उद्बन्धनादिसन्नाहस्सास्रदृष्ट्यादयस्त्विह।।३२१ab।।

Definition of death, the tenth stage.

If the desire to end life is caused by the affairs of love (failure in love hero's rejection of the self, or his love for others only etc.) it is called death. Heroine will hand over her sport- parrot and other instruments of pastime to confidante; listens intently to the melodious chirping of birds cucckoo etc (sarika), yearns for breeze, enters into out garden to look at mango flower clusters, strolls in moon light. prepares noose to die. Tearful sight etc, are the ensuants that represent it best. ||319,320,321ab||

विरहविप्रलम्भलक्षणम् ।

कालक्षेपस्तु संप्राप्तेः कार्याद्वा पारतन्त्र्यतः।।३२१cd।।
एकग्रामस्थयोर्यूनोर्विरहस्सोऽभिधीयते।
औत्सुक्यचिन्तानिःश्वासवितर्काद्यनुभावभाक्।।३२२।।

Definition of love-in-separation known as viraha vipralambha.

The hero and heroine are in love, that has reached fructification stage, both are in the same village, but the union is delayed due to either some work or dependance. That delay is called viraha-vipralambha delay in union type of, love in separation. In this, there will be ensuants- longing, reflection, sighs, doubt etc. ||321cd, 322||

In Public domain. Digitization: Muthulakshmi Research Academy

मानविप्रलम्भलक्षणम् ।

ईक्षणालिङ्गनादीनां निरोधो मान उच्यते।
प्रणयेर्ष्याप्रभेदेन द्विविधस्सोऽभिधीयते।।३२३।।

Definition of manavipralambha.

Wounded sense of honour is called mana. Heroine will not allow hero to look at, touch and embrace her. This is called mana-prohibition of love- caressing- acts. By this also heroine and hero will be separated. Hence it is called manavipralambha- love in separation due to wounded sense of honour. It is of two kinds viz. pranayamana- due to passion, and irsyamana- due to jealousy.||323||

प्रणयमानलक्षणम्। प्रथमम्

तत्र प्रणयमानस्स्यादाज्ञालङ्घनतो मिथः।
अभाषणं च वैमुख्यमित्याद्यैरनुभाव्यते।।३२४।।

Definition of pranayamana.

If the hero transgresses the order passed by heroine with mutual consent, she will be hurt and her anger- in- love i.e. pranayamana takes place. In this heroine does not speak to hero, does not look at him, does not face him, does not agree to his advances etc. ||324||

ईर्ष्यामानलक्षणम्।द्वितीयम्

ईर्ष्यामानस्तु यः कोपः प्रिये ज्ञातान्यसंगमे।
अभाषणमुपालम्भो भर्त्सनं ताडनं तथा।।३२५।।
वैमुख्यमश्रुचामर्ष इत्याद्यैरनुभाव्यते।
तज्ज्ञानं *श्रवणाद्दृष्टिरनुमानाच्च वा भवेत्।।३२६।।

Definition of love- anger due to jealousy.

When the heroine comes to know of hero's union with another woman, either by talk, witness and guess- inference, she becomes angry over him. This anger in love in caused by jealousy. Hence it is called irsyamana indignation excited by jealousy. Heroine thus angered does

* श्रवण becomes श्रवणा for the sake of metre. Tr.

In Public domain. Digitization Muthulakshmi Research Academy

not speak to hero; scolds him; even beats (kicks as Satyabhama or Chinnadevi did to Srikrishna and Krisnadevaraya), she avoids him, sheds tears; cannot tolerate slight opposition to what she says or does. These are the ensuants. His offence may be known by three means;- listening to it; seeing it and guessing from his behaviour. ||325,326||

श्रवणादीनि निरूपयति।

श्रवणं दूतिकादिभ्यो दृष्टिस्साक्षाद्विलोकनम्।
अनुमानं स्वप्नगोत्रस्खलनादिभिरुच्यते।।३२७।।

Explains hearing etc.

Hearing of the offence is through lady- messengers and her own maids and confidantes; witness / seeing directly is seeing by heroine herself, and inference is by hero's utterance of rival's name in a dream or in sleep. ||327||

प्रवासविप्रलम्भलक्षणम्।

देशान्तरस्थितिर्या तु प्रवासस्सोऽभिधीयते।
कार्श्यपाण्डिमनिःश्वासचिन्तादैन्याश्रुगद्गदाः।।३२८।।
लम्बालकत्वमित्याद्या अनुभावास्समीरिताः।।३२९ab।।

Definition of love-in-separation of exile type.

Stay of hero or heroine in a different place than heroine or hero is called exile type of love in separation. (Yaksa of Meghaduta is a good example). The ensuants in this will be emaciation, paleness of body (especially the face and cheeks) sighs, reflection, depression, tears and choking voice, long hair (because it is uncut) etc. ||328,329ab||

शापविप्रलम्भलक्षणम् ।

शापस्तु जाड्यजाच्छापात् सुदूरे वाथ सन्निधौ।३२९cd।।
चिन्तासन्तापनिःश्वासपाण्डिमाद्यनुभावभाक्
अयोगविप्रलम्भोक्ता दशावस्था यथोचितम्।।३३०।।
अन्येषु विप्रलम्भेषु भवेयुरिति कीर्तिताः।।३३१ab।।

In Public domain - Digitization Muthulakshmi Research Academy
Definition of love in separation of curse type.

Either, while staying together or afar, anger resulting from lousiness or undiscerning attitude of heroine or hero, subjects the heroine or hero to the curse or anger of the sages etc. This is called love - in separation of anger type. Reflection, fever, sighs, paleness, etc, ensuants will be there. The ten stages of desire spoken of as pertaining to longing for union type of love in separation will be there appropriately in all other types of love in separation. i.e. viraha-separation, mana- anger pravasa- exile and due to curse. ||329cd, 330,331ab||

सम्भोगशृङ्गारलक्षणम्।

> अनुकूलौ निषेवेते यत्रान्योन्यं विलासिनौ।।३१२।।
> दर्शनस्पर्शनादीनि स सम्भोग उदाहृतः।
> स्मितभ्रूललिता दृष्टिः ललितं मधुरं वचः।।३३२।।
> स्तम्भाद्यास्सात्त्विकास्सर्वे चेष्टा लीलादयोऽपि च।
> प्रसन्नमुखरागश्च इत्याद्या आनुभावकाः।।३३३।।
> जुगुप्साशमनिर्वेदव्याध्युन्मादा मदो मृतिः।
> विषादोऽमर्ष आलस्यमपस्मारो ऽत्र वर्जिताः।।३३४।।
> द्विविधस्स तु संक्षिप्तस्सम्पन्नश्चेति कथ्यते।
> युवानौ यत्र संक्षिप्तान् सात्त्विकव्रीडितादिभिः।।३३५।।
> उपचारान्निषेवेते स संक्षिप्त इतीरितः।
> प्रोषितागतयोर्यूनोर्भोगस्सम्पन्न ईरितः।।३३६।।

Definition of love in union.

When the dalliant youth- hero and heroine indulge in seeing each other caressing kissing etc, then it is called love in union. Both should be anukulau- attached to each other alone, not to others. They should be of dalliance- vilasa. (The author did not mention vibhavas- determinants. They are mentioned in NS and they are pleasant seasons, garlands, unguents, ornaments, sensual objects music etc, good house, enjoyment of pleasures, strolling in the garden, experiencing things of beauty water-sports, flower plucking, playing dice, 'vasantotsava' and

In Public domain. Digitization Muthulakshmi Research Academy

others). Dexterous movements of eyes, sweet and pleasantly disposed speech, eight feelings originating from the mind, stambha etc; gestures of love like leela etc, pleasant face etc, are the ensuants in this. The author emphatically says that aversion, restraint of mind, self disparagement, sickness insanity, intoxication, death (not literal one-stoppage of all activities, though living) dejection, impatience to oppositon, indolence and dementedness are to be avoided. But NS prohibits only three transitory feelings. They are aversion, indolence, and sternness.

This love in union is of two kinds one is sanksipta brief / incomplete / limited / concise and sampanna full / complete / expansive. The first one is that when hero and heroine, enjoy the limited pleasures of union, on account of temperamental feelings like shyness, bashfulness and fear of elders etc.

The second one is that which takes place between the hero and heroine who have met and enjoyed the pleasures of union, after one's separation from the other, ||331cd,332,333,334,335,336||

वीररसलक्षणम् ।

विभावैरनुभावैश्च सात्त्विकैर्व्यभिचारिभिः।
नीतस्सदस्यरस्यत्वमुत्साहो वीर उच्यते।।३३७।।
यद्यालम्बनतस्तत्तद्गुणदानादिदीपितः।
प्रसन्नमुखरागाद्यैरनुभाव्यो भवेदयम्।।३३८।।
औत्सुक्यचिन्ताहर्षाद्यैः पोष्यते सहकारिभिः।
युद्धवीरो दयावीरोदानवीरश्च स त्रिधा।।३३९।।

Definition of the heroic sentiment.

The permanent mood energetic enthusiasm, made enjoyable to the spectators, by determinants, consequents, temperamentals and transitory emotions is called, the heroic sentiment. This is excited by extolling the praise of hero, his philanthrophic deeds etc. The ensuants are unruffled face and it's features etc. The helping transitory moods

In Public domain. Digitization Muthulakshmi Research Academy

are longing (here it is for battle or opportunity to take revenge), reflection, joy etc. It is divided into 1) yuddha vira, 2. dayavira 3. danavira.||337, 338, 339||

युद्धवीरलक्षणम् ।

सहायान्वेषणं युद्धे समरोचितपाटवम्।
भीताभयप्रदानाद्या अनुभावाः प्रकीर्तिताः।।३४०।।
युद्धवीरे हर्षगर्वामर्षाद्या व्यभिचारिणः।।३४१ab।।

Definition of heroic sentiment of battle- yearning type.

In this battle- yearning type of heroic sentiment, the ensuants are search for allies and friends, appropriate useful skill in the battle field promise of no fear to the seeker of refuge from the enemies, etc. Joy (when successful in vanquishing the opponent in the war), arrogance (of strength and prowess) inpatience to opposition etc. are the transitory moods in this yuddhavira sentiment. ||340,341ab||

दयावीररसलक्षणम् ।

स्वार्थप्राणव्ययेनापि प्रपन्नत्राणशीलता।।341cd
आश्वासनोक्तयस्स्थैर्यमित्याद्या विक्रिया मताः।
दयावीरे मति-धृतिप्रमुखा व्यभिचारिणः।।342

Definition of heroic sentiment of compassion type.

In this type of heroic sentiment the hero is of the nature of protecting the refugee even at the cost of his own selfish motif and life. He will compose and passify the seeker of shelter. He will tell him words of stability and infuse strength into him. These may be called ensuants; the transitory moods are resolve, courage etc. ||341cd 342||

दानवीरलक्षणम् ।

स्मितपूर्वाभिभाषित्वं स्मितपूर्वं च वीक्षणम्।
प्रसादाद्बहुदातृत्वं तद्वाचामनुमोदनम्।।३४३।।
गुणागुणविचाराद्या अनुभावास्समीरिताः।
दानवीरे धृतिर्हर्ष इत्याद्या व्यभिचारिणः।।३४४।।

In Public domain. Digitization Muthulakshmi Research Academy

Definition of heroic sentiment of donation type.

In this the hero i.e. the donor is of a pleasant disposition; speaks after smiling, looks compassionately and smilingly at the supplicants. He donates liberally and consents to the implorings of the suppliants. Considers the eligibility-qualities of the seekers for generosity. All these are ensuants. Courage, joy (on the happiness of the seekers-supplicants) etc. are transitory moods for this 'danavirarasa'||343, 344||

करुणरसलक्षणम् ।

विभावैरनुभावैश्च सात्त्विकैर्व्यभिचारिभिः।
सदस्यास्वाद्यतां नीतः शोकः करुण ईरितः।।३४५।।
धर्मनाशोऽर्थनाशश्च बान्धवेष्टजनक्षयः।
वधोद्बन्धौ च दारिद्र्यं पदभ्रंशः पराजयः।।३४६।।
दैवोपहतिधिक्कारौ व्याधिश्शापोपशंसनम्।
इत्याद्यालम्बनं दृष्टमनुभूतं श्रुतं च वा।।३४७।।
यस्य चोद्दीपनं ज्ञेयमालम्बनगुणाश्रयम्।
केशवासोऽङ्गसंस्कारवैधुर्यं स्रस्तगात्रता।।३४८।।
रक्ताभो मुखरागश्च सबाष्पा मन्थरा च दृक्।
भूपातो मुखवैवर्ण्यं बाहुपातो विकत्थनम्।।३४९।।
विन्यासो हस्तयोर्मूर्ध्नि निःश्वासोच्छ्वासदीर्घता।
उरः शिरोमुखस्यापि ताडनं लुण्ठनं भुवि।।३५०।।
हाहाकारस्तथाक्रन्दो विलापः परिदेवनम्।
भावास्स्तम्भादयस्सर्वे भवेयुरनुभावकाः।।३५१।।
निर्वेदो दैन्यमालस्यं उन्मादव्याधिसुप्तयः।
निद्रा मोहः श्रमो ग्लानिश्चिन्ता स्मृतिरपस्मृतिः।।३५२।।
विषादो जाड्यमौत्सुक्यं शङ्का मरणमेव च।
एते सञ्चारिणः प्रोक्ताः करुणे मुनिसम्मताः।।३५३।।
उत्तमाधममध्येषु यथायोगं भवन्त्यमी।।३५४।।

Definition of sentiment pathetic.

The permanent mood pathos, made enjoyable to the spectators by determinants, consequents, temperamentals and transitory emotions,

In Public domain. Digitization Muthulakshmi Research Academy
is called the pathetic. Hence is the long list of determinants:- dharmanasa- loss of piety or loss due to curse etc; loss of artha- riches, in kind and cash; loss of land and cattle; loss of kingdom; loss of dear ones, kith and kin; and their murder; order of hanging; aggravating poverty; loss of post and position; humiliation; bad-luck and misfortune; and such others either seen or experienced or heard. Slight and sickness are to be added to the list. (This translator cannot digest the idea if these are experienced, for the pathos then becomes laukika-mundane and consequently it cannot be enjoyed and loses rasatva sentiment-ness).

Excitants are dishevelled hair, untidy clothes, unceremonious face (unwashed and without and unguents etc), drooping limbs, redness of face tearful and mild eyes, falling on ground, pale colour of face, dropping of arms, loud talk, placing hands on forehead and head, long sighs and breathing, beating of chest, head and face, rolling on the ground, crying alas! fie etc; moaning and mourning, lamentation etc.

Ensuant sattvikabhavas are, stupor, loss of consciousness horripilation, perspiration, break of voice, trembling, change of colour and tears- all the eight.

The following transitory emotions will be there:- self disparagement, depression, indolence, insanity, sickness, dreaming, drowsiness, distraction, weariness, debility, recollection, reflection, dementedness, despondency, stupefaction, longing doubt and death. All these emotions are to be found in superior, middling and inferior types accordingly. Rama and others are superior type, Vatsaraja and others are of middling type and the rest are inferior. ||345-353,354ab||

अद्भुतरसलक्षणम् ।

विभावैरनुभावैश्च सात्त्विकैर्व्यभिचारिभिः।।३५४।।
प्राप्तस्सदस्यास्वाद्यत्वं विस्मयोऽद्भुततां व्रजेत्।
दुष्प्राप्यवस्तुनः प्राप्तिः कर्म चाप्यतिमानुषम्।।३५५।।
मरीचिमानगन्धर्वनगराद्यवलोकनम्।

In Public domain. Digitization Muthulakshmi Research Academy

मायेन्द्रजालवृत्तादि यस्य चालम्बनं मतम्।।३५६।।
प्रसन्नमुखरागोऽक्षिविस्तारो निर्निमेषता।
शिरःकपोलचलनं सात्त्विकाश्चानुभावकाः।।३५७।।
वितर्कचापलावेग हर्षाद्या व्यभिचारिणः।।३५८ab।।

Explanation of the sentiment marvellous.

The permanent mood 'wonder' is made palatable to the spectators by the determinants, ensuants and transitories.

The attainment of unattianable things, articles, deeds, impossible for humans, withnessing the Gandharva city which can be determined by the scale of light, witnessing magic show mesmerism etc, are its determinants.NS mentions seeing of marvellous structures like temples, palaces and listening about them.

The ensuant feelings of this sentiment are:- graceful colour of face, expansion of eyes, staring or looking without winking and movement of head and cheeks (in approval and appreciation of the wonderful object, structure, song).

Doubt, unsteadiness, flurry, joy etc, are the transitories, ||354cd, 355-358ab||

हास्यरसलक्षणम् ।

विभावैरनुभावैश्च सात्त्विकैर्व्यभिचारिभिः।।३५८cd।।
नीतस्सदस्यरस्यत्वं हासो हास्य इतीरितः।
असौ विदूषको वेत्तमत्ताद्यालम्बनाश्रयः।।३५९।।
मल्लयुद्धाकूतकर्मनिर्लज्ञत्वादितद्गुणैः।
मृगपक्षिमनुष्याणां स्वरानुकरणैस्तथा।।३६०।।
वेदशास्त्रकलाविद्यादेशभाषादिकस्य च।
विडम्बनैरसम्बद्धासत्प्रलापैश्च दूषणैः।।३६१।।
परक्रियानुकरणवागाद्यैरपि चेष्टितैः।
तटस्थैस्तत्सहचरैस्सम्यगुद्दीपितस्ततः।।३६२।।
ओष्ठनासाकपोलास्यस्पन्दनैर्दन्तनिर्गमैः।
अनुमोदसमुद्भूतैस्साधुसाध्विति भाषितैः।।३६३।।

In Public domain. Digitization Muthulakshmi Research Academy

स्तम्भप्रलयवर्जैश्च सात्त्विकैरनुभावितः।
औत्सुक्यचापलव्रीडा हर्षस्मृतिमदश्रमैः।।३६४।।
मतिगर्वावबोधैश्च विस्मयेन च सम्मितः।
सोऽयं स्मितादिभेदेन षड्विधः परिकथ्यते।।३६५।।

Discussion and division of the sentiment 'comic'.

The permanent mood 'mirth' becomes the 'comic' sentiment generated by determinants, excited by ensuants and nurtured by transitories and made enjoyable to the discerning spectators. The jester, jugglers (vikatakavi), insane and mad people are alambanavibhava - the comic is based on these.

The comic sentiment is to be excited by the following, which are uddipana- vibhavas. Both together are termed as determinants. Wrestling, inciting others to (quarrel) action, shamelessness and other such qualities of the above characters; imitation by these of voices of sounds of animals and birds, and men; by mockery, incoherent and false talk of the vedas, sastras, sixty four arts, of lands and languages, their abuse by misrepresentation and fault finding imitations of other's actions and words, and behaviour; this also excited by resultant factors, twitching of the lips, trembling of nose, throbbing of cheeks and face, by the congratulatory words well done, very good etc.

Excepting stupefaction and loss of consciousness, all other six temperamental moods are to be used to represent this sentiment.
Transitory moods needed for this sentiment are the following:-
Longing, unsteadiness, shyness, joy recolletion, intoxication, weariness, resolve, arrogance, awakening and wonder.
It is divided into six categories of smita etc. ||358cd, 359-365||
स्मितादीनि निरूपयति।

स्मितमथ हसितं विहसितमुपहसितं चापहसितं च।
अतिहसितं द्वौ भेदौ स्यातामुत्तममध्यमाधमप्रकृतौ।।३६६ ।।

Explains 'smita' and other varieties.

In Public domain. Digitization Muthulakshmi Research Academy

There are three types of character, superior, middle class and lower class. The first two varieties smita-smile and hasita-gentle laughter belong to the superior class of characters; vihasita- loud laughter and upahasita- ridicule belong to the middle class and apahasita- mocking and atihasita- boisterous laughter to the lower. ||366||

स्मितलक्षणम्।१।

ईषद्विकसितैर्गण्डैः कटाक्षस्पष्टसंस्मितैः।
अलक्षितद्विजालीकं स्मितमित्यभिधीयते।।३६७।।

Definition of smile.

The laughter of superior class of characters is called smita-smile, in which sideglances clearly manifest the smile and cheeks are little bloomed with dimples and the teeth are not noticed. ||367||

हसितलक्षणम्।२।

उत्फुल्लानननेत्रं तु गण्डैर्विकसितैस्तथा।
किञ्चिल्लसितदन्तं च हसितं तद्विधीयते।।३६८।।

Definition of hasita- gentle laughter.

In this type of laughter, belonging to the superior class, the eyes and face are in full bloom cheeks, are also in expansion with dimple, but the teeth are visible a little. The last character is the distinctive one differentiating this from smile. ||368||

विहसितलक्षणम्।३।

आकुञ्चिताक्षिगण्डं यत्सस्वरं मधुरं तथा।
कालागतं सास्यरागं तद्वै विहसितं भवेत्।।३६९।।

Definition of gentle smile.

This type of laughter belongs to the middle class of characters. This smile is marked by little contracted eyes and cheeks, pleasant and sweet sound made accordingly with the redness of face. ||369||

उपहसितलक्षणम्।४।

उत्फुल्लनासिकं जिह्मदृष्टिनिरीक्षणम्।
आकुञ्चितांसकशिरः तच्चोपहसितं भवेत्।।३७०।।

In Public domain. Digitization Muthulakshmi Research Academy
Definition of laughter of the type of ridicule.

This type of laughter also belongs to the characters of middle class. In this nose is expanded, eyes are crooked, the shoulder and head are contracted and bent a little. Little trembling in the upper body is also noticed.

An interesting point. The compiler has taken wrong reading from NS and read जिह्वा for जिह्म, altering the meaning there by. The correct reading of the verse is

उत्फुल्लनासिकं यत्तु जिह्मदृष्टिनिरीक्षितम्।
निकुञ्चितांसकशिरस्तच्चोपहसितं भवेत्।।*

The upasargas नि down and आ a little also make difference. ||370||

अपहसितलक्षणम्।५।

सस्वानहसितं यत्तु साश्रुनेत्रं तथैव च।
निष्कम्पितांसकशिरस्तच्चापहसितं भवेत्।।३७१।।

Definition of apahasita-mocking.

Apahasita-mocking, consisting in laughing with sound eyes moistened by tears and marked by shaking shoulders and head voilently. It belongs to the lower type of characters. The compiler has wrong text of NS before him; he reads निष्कम्पित in place of उत्कम्पित, which changes the meaning entirely. The (whole) complete correct text of NS is -

अस्थानहसितं यत्तु साश्रुनेत्रं तथैव च।
उत्कम्पितांसकशिरस्तच्चापहसितं भवेत्।। VI - 72, p.170.prof. N.P.Unni Edn.371. Rasarnava sudhakara, also has उत्कम्पित. ||371||

अतिहसितलक्षणम्। ६।

सस्वरं साश्रुनेत्रं च विकृष्टस्वनमुद्धतम्।
करोपगूढपार्श्वं यत्तच्चातिहसितं भवेत्।।३७२।।

Definition of atihasita- boisterous laughter.

---

*फल्लनासापट यत् स्यान्निकश्चितशिराऽसकम्।
जिह्मावलाकिनयन तच्चावहसित मतम्।।Rasarnavasudhakara II-232 Note the word जिह्म here.

In Public domain. Digitization Muthulakshmi Research Academy

That laughter is called boisterous laughter which is marked by sound, tears in the eyes, agitation, change of voice, increased pitch, holding of hips or stomach with hands ||372|| Compare with the verse of NS

संरब्धं सास्रनेत्रं च विकृष्टस्वरमुद्धतम्।
करोपगूढपार्श्वं यत् तच्चातिहसितं भवेत्।। VI-73, p.170.

भयानकरसलक्षणम्।

विभावैरनुभावैश्च सात्त्विकैर्व्यभिचारिभिः।
नीतस्सदस्यरस्यत्वं भयमेव भयानकः।।३७३।।
रक्षःपिशाचभल्लूकव्याघ्रव्यालादिदर्शनम्।
शून्यारण्यगृहारामश्मशानादिप्रवेशनम्।।३७४।।
युद्धदस्युनृपद्रोहविकृतोग्रस्वना अपि।
अस्यालम्बनमुद्दीप्त्यै भवेयुस्स्वेद एव च।।३७५।।
मुखोष्ठतालुकम्पास्यशोषौ पार्श्वावलोकनम्।
श्यामाभो मुखरागश्च निष्क्रान्तभ्रान्ततारकाः।।३७६।।
प्रणामः कान्दिशीकत्वमङ्गुलित्राणचर्वणम्।
सहायान्वेषणादि स्यादाङ्गिकैर्वाचिकैस्तथा।।३७७।।
शरणं भव मे युष्मद्दासोऽहं रक्ष रक्ष माम्।
अभयं देहि मे तातेत्यादिरप्यस्य सात्त्विकाः।।३७८।।
सर्वेऽनुभावका यस्य त्रासवेगौ श्रमो मृतिः।
विषादश्चापलं मोहश्चिन्ता जाड्यमपस्मृतिः।।३७९।।
एते सञ्चारिणः प्रोक्ताः भरतागमवेदिभिः।।३८०ab।।

Definition of the sentiment 'terrible'.

The permanent mood fear becomes the sentiment 'terrible' when it is made enjoyable to spectators, by the determinants, ensuants consequents, internal emotions and transitories.

The determinants for this sentiment are:- the sight of demon (now a days - a hideous person etc), ghost, bear, tiger and snakes etc; entering into haunted places - forest, house, garden and grave - yard etc; listening

In Public domain. Digitization Muthulakshmi Research Academy
to deadly noises of battle field, revolution against the king (government), and the ear-drum-breaking sounds.

The excitants uddipanabhavas are : - Sweat, drying of the face, lips, palate and their trembling, looking at the sides, to ascertain (whether the cause of fear is following or not), blackening of face, and recession of the pupils, showing the fear.

The internal emotions are: salutation, running in all directions for safety, biting gloves, searching for the help; these are by action; by words are: "give me shelter!" 'I am your slave;' 'please protect me;' save me! 'protect me o father! etc.' The eight internal emotions will be there.

The transitory emotions are: - trasa - alarm, avega-flurry, srama-weariness, mrtih-loss of (total) consciousness / death, visada - despondency, capalam - unsteadiness, moha- distraction, cinta-reflection, jadyam-stupefaction, apasmrti- dementedness. The experts on 'bharatagama' say these are the transitories. ||373-379, 380ab||

बीभत्सलक्षणम्

विभावाद्यैस्सदस्यानां प्रापितो रस्यतामसौ।।३८०cd।।
जुगुप्सास्थायिकस्तज्ज्ञैर्बीभत्स इति कथ्यते।
रक्तमांसवसास्थ्यादिच्छर्दिलालाद्युपाश्रयः।।३८१।।
अनुभावैः परावृत्तिमुखहृक्कूणनादिभिः।
श्यामेन मुखरागेण सात्त्विकैः पुलकादिभिः।।३८२।।
निर्वेदशङ्कापस्मारविषादजडतादिभिः।
दीनतामोहशोकैश्च सहितो व्यभिचारिभिः।।३८३।।
स पुनर्द्विविधः क्षोभी चोद्वेगी च कथ्यते।
रक्तमांसादिभिः क्षोभी छर्दिलालादिभिः परः।।३८४।।

Definition of the sentiment the disgusting.

The permanent mood aversion brought to the enjoyable state to the spectators by determinants, consequents, internal emotions and transitory, emotions, becomes the sentiment 'disgusting'.

In Public domain. Digitization Muthulakshmi Research Academy

The determinants to it are:- Sight of blood, flesh, fat and bones etc.; sight of vomiting and contents vomited, saliva etc. It should be represented on the stage by consequent emotions such as turning away from the spot, twitching of eyes and face, and black colour of the face. Horripilation, contraction of limbs etc. are the internal emotions.

Following are the transitories:- nirveda - self - disparagement, sanka-doubt, apasmara-dementedness, visada - despondency, jadata-stupefaction, dainya-depression, moha-distraction, soka-grief. It is of two kinds viz ksobhi, agitating and udvegi frightening / repulsive. The frightening / agitating is caused by the sight of blood and flesh and the repulsive by the sight of vomiting and saliva etc. ||380cd 381-384||

रौद्ररसलक्षणम्।

विभावैरनुभावैश्च सात्त्विकैर्व्यभिचारिभिः।
नीतः सदस्यास्वाद्यत्वं क्रोधो रौद्र इतीरितः।।३८५।।
आततायी च पिशुनः पातकाद्यभियोजकः।
क्षेपावमानाद्याक्रोशवधबन्धादिघातकृत्।।३८६।।
यो वान्यो द्रोहकारी च तस्यालम्बनमिष्यते।
दार्ढ्यनिर्भयतागर्वैरौद्धत्यादियुतैर्गुणैः।।३८७।।
को भवान्किं करोषि त्वमित्याद्याः परुषोक्तयः।
द्वेषवाक्च शिरःकम्पहासवक्रेक्षणादयः।।३८८।।
दष्टोष्ठता च भ्रुकुटी रक्तोद्वृत्ता च तारका।
भूताडनभुजास्फालचपेटामुष्टिताडनम्।।३८९।।
कपोलस्फुरणं रक्तमुखरागो वधोद्यमः।
भेदनाकर्षणाघातछेदनं परमोचनम्।।३९०।।
भाषणं दण्डशस्त्रास्त्रग्रहणं चाभिधावनम्।
मारणाश्रुविकर्षासृक्पानान्यत्यभिधावनम्।।३९१।।
आःपाप नृपशो द्रोहिन् तिष्ठ तिष्ठ क्व धावसि?।
उत्पाटयामि मूर्धानं कुर्वे वक्षोविदारणम्।।३९२।।
उन्मूलयामि रदनान्गात्रं सञ्चूर्णयामि च।
इत्यादिवाचिकं चैव भयवर्जमसात्त्विकम्।।३९३।।

In Public domain. Digitization Muthulakshmi Research Academy

यस्यानुभावतां यान्ति यस्यामर्षो मदस्मृतिः।
औत्सुक्यावेगमोहाश्च गर्वेर्ष्याचापलोग्रताः।।३९४।।
उन्मादोत्साहबोधाश्च भवेयुर्व्यभिचारिणः।।३९५ab।।

Definition of the sentiment the furious.

The permanent mood anger, when taken to the stage of enjoyable to the spectators, caused by determinants, excited by ensuants and nurtured by transitories, is termed as the sentiment furious. The base determinants are an incendiary back biter, who instigates crime and sin, the abductor, censurer, evil and harm doer who takes hostages, keeps in custody and even kills.

The above characters have the following qualities- strength (both physical and mental one), die-hardiness, insolence and haughtiness. The ensuant feelings are of two types-oral and gesture-based. The first are- harsh words- who are you? what are you doing? I will break your head, jaws, kick you, pierce your eyes, pluck your hair and teeth etc; Gesture-based ensuants are shaking:- own head, looking crookedly at the victim, biting lips, knitting the eye-brows, red eyes and rolling pupils of the eye, pecking the ground (as if inviting to fight), clasping the arms (for showing enthusiasm to fight and inviting for wrestling), beating cheeks and punching with fists. The sattvikabhavas are - throbbing of cheeks, reddening of face, killer instinct, breaking asunder the limbs (of victim), pulling them, striking them stabbing etc, hitting hard, tearing clothes, threatening with words, carrying lathi and weapons, attacking, killing, making him cry, blood drinking, (or making the victim oze blood and drinking wine etc, would be proper) counter attack etc, "O sinner! beast! stay back the wicked. One! where are you running to! I will cut your head etc," will be uttered by the character. Further, I will cut asunder your chest, pluck your teeth, crush your limbs, etc, also serves as vacika- bhinaya, forming part of ensuants / consequents.

In Public domain. Digitization Muthulakshmi Research Academy

Amarsa- impatience to oppostion, mada- intoxication, smrti- recollection, autsukya- longing, avega - flurry, moha - distraction, garva - arrogance, irsya - jealousy, capala- unsteadiness, ugrata - strenness, unmada-madness, utsaha-enthusiasm and avabodha- awakening / alertness are the transitory moods of the sentiment the furious. ||385-394 and 395ab||

रसाद्रसोत्पत्तिर्यथा।

हास्यो भवति शृङ्गारात्करुणो रौद्रकर्मणः।३९५cd||
अद्भुतश्च तथा वीरात् बीभत्साच्च भयानकः||३९६ab||

Generation of one sentiment from another.

The sentiment erotic generates the comic, the pathetic is produced by the furious, the sentiment marvellous is generated by the heroic; the sentiment disgusting gives rise to the 'terrible'. ||395cd, 396ab||

रसानां विरोधो यथा।

उभौ शृङ्गारबीभत्सौ मिथो वीरभयानकौ।३९६cd||
रौद्राद्भुतौ तथा हास्यकरुणौ प्रकृतिद्विषौ||३९७ab||

Contrariety of Rasas is as follows: -

The sentiments the erotic and disgusting / loathsome are antagonistic to each other; the heroic and terrible are contrary to each other; so are the furious and marvellous and the comic and pathetic. ||396cd,397ab||

रसाः कार्यवशात्सर्वे मिलन्त्येव परस्परम्||३९७cd||
प्रथमं यो रसः ख्यातः स प्रधानो भविष्यति||३९८ab||

All the sentiments are delineated as per the demand of the story. Among them which is delineated first (most would be appropriate), that sentiment becomes pradhana- main sentiment. ||397cd 398ab||

मुख्ये रसेऽपि तेऽङ्गत्वं प्राप्नुवन्ति कदाचन।३९८cd||

The other sentiments, other than the main, occupy a secondary position to the main, sometimes. If the main is erotic the heroic becomes

 In Public domain. Digitization Muthulakshmi Research Academy

secondary. Here it should be noted angin or angi is the main (or soul) anga - secondary is the second (body). Contrary sentiments should not be made main and secondary sentiments. It will be a great flaw.|| 398cd||

सञ्चारिणां रसानामप्यानुकूल्यमिहोच्यते।।३९९ab||

Amicability of transitory feelings and the sentiments is also explained. (Naturally there will be doubt- there are eight sentiments and 33 transitory feelings, which transitory feelings are good for which sentiment. But during the discussion of the sentiments, it is already done; to reiterate the same, the compiler takes up the issue) ||399ab||

१ शृङ्गारव्यभिचारिणामानुकूल्यम्।

सर्वे भावाः प्रयोक्तव्याश्शृङ्गारे व्यभिचारिणः।।३९९cd||

Suitable transitory feelings to the erotic.

All the 33 transitory feelings are to be utilized in delineation of the erotic.||399cd||

२ वीरव्यभिचारिणामानुकूल्यम्।

अमर्षश्च विबोधश्च वितर्कोऽथ मतिर्धृतिः।
क्रोधोऽसूयाथ संमोह आवेगश्चापि हर्षणम्।४००||
गर्वो मदस्तथोग्रत्वं भावा वीरे भवन्त्यमी।।४०१ab||

Suitable transitories to the heroic.

Impatience to opposition, awakening / alertness doubt, resolve, courage /equanimity, anger, jealousy, distraction, flurry, joy, arrogance, intoxication and sternness, are the transitories best suitable to the sentiment heroic. ||400,401ab||

३ करुणव्यभिचारिणामानुकूल्यम्।

दैन्यं चिन्ता तथा ग्लानिर्निर्वेदो जडता स्मृतिः।।४०१cd||
व्याधिश्च करुणे प्रोक्ता भावा भावविशारदैः।।४०२ab||

Suitable transitories to the ‘pathetic’.

In Public domain. Digitization Muthulakshmi Research Academy

The experts on dramaturgy say that depression, reflection, debility, self-disparage depression, reflection, debility, stupor, recollection and sickness are very good for the pathetic sentiment. ||401cd,402ab||

४ अद्भुतव्यभिचारिणामानुकूल्यम्।

आवेगो जडता मोहो हर्षणं विस्मयः स्मृतिः।४०२cd||
इति भावा प्रयोक्तव्या रसज्ञैरद्भुते रसे||४०३ab||

Transitories congenial to the marvellous.

The scholars of Rasa siddhanta say that, the sentiment marvellous is best delineated by flurry, stupor, distraction, joy, wonder and recollection.

५ हास्यव्यभिचारिणामानुकूल्यम्।

श्रमश्चपलता निद्रा स्वप्नो ग्लानिस्तथैव च||४०३cb||
शङ्कासूयावहित्था च हास्ये भावा भवन्त्यमी||४०४ab||

Appropriate transitories to the comic.

The following transitories are appropriate to the comic sentiment-weariness, unsteadiness, drowsiness, dreaming, debility, apprehension, jealousy and dissembling. ||403cd, 404ab||

६ भयानकव्यभिचारिणामानुकूल्यम्।

संत्रासो मरणं दैन्यं ग्लानिश्चैव भयानके||४०४cd||

Suitable transitories to the 'terrible'.

The transitories alarm, death (or complete loss of consciousness) depression, and debility are appropriate in the 'terrible. ||404cd||

७ बीभत्सव्यभिचारिणामानुकूल्यम्।

अपस्मारो विषादश्च भयं रोगो मृतिर्मदः।
उत्साहश्चेति विज्ञेया बीभत्से व्यभिचारिणः||४०५||

Amicable transitories to the 'disgustive;'

The following should be known as amicable to the disgusting sentiment:- 'dementedness, despondency, fear, sickness, death (complete loss of consciousness) intoxication and enthusiasm. ||405||

In Public domain. Digitization Muthulakshmi Research Academy

८ रौद्रव्यभिचारिणामानुकूल्यम्।

हर्षोऽसूया तथा गर्व उत्साहो मद एव च।
चापल्यमुग्रता चेति रौद्रे भावाः प्रकीर्तिताः।।४०६।।

Necessary transitories for the 'furious'.

Joy, jealousy, arrogance, enthusiasm intoxication, unsteadiness and sternness are the transitories for the sentiment the 'furious'. ||406||

रामादेर्हृदि कारणोपजनितः कार्यैः प्रतीतिं गतः
सम्पुष्टस्सहकारिभिर्जनयति स्थायी सुखं वासुखम्।
भावानामनुवर्णनानुकरणैः काव्येऽपि नाट्येऽपि च
व्यक्तोऽयं तु निराश्रयः सुखकरस्सभ्यै रसश्चर्व्यते।।४०७।।

।। इति भरतरसप्रकरणं सम्पूर्णम्।।

The permanent mood (love etc, eight in number) produced or born in the minds of hero and heroine the determinants, clearly known by the ensuants, boosted by transitories, gives pleasure in union or displeasure in separation, to the hero and heroine i.e. Ramadi. (It is laukika-mundane, as it also results in sorrow, grief etc. But the sentiment of kavya or drama is always pleasurable as it is alaukika, hence it is called ब्रह्मानन्दसहोदर little less than the supreme bliss). But the same feelings and moods and sentiments, described in the poems by great poets and represented on stage by the great actors i.e. in dramas and dance, being clearly grasped by the readers and spectators, are enjoyed. This enjoyment is always pleasurable as this is alaukika and there is no locus-nirasraya. These feelings were felt by the original hero and heroine, enacted by actors, the spectators identify with the actors and enjoy the sentiment. Some say even the actors can enjoy the sentiment provided they are 'bhavaka'. Same is the case with the poet. The author intended to help the dancers. He took 'Bharata' for dance, thus the sentiments as they are useful, how best they can be represented on the stage, are thoroughly discussed.||407||

* * * * *

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

About the Author

The author, Prof. B. Narasimha Charyulu, a Naiyayika, an Alankarika and a teacher, hails from an orthodox Sri Vaisnava family of Dharmapuri, Karimnagar. His parents are Sriman Burugadda Rangacharyulu and Smt.Godamma. He studied Sanskrit traditionally in Sitarambagh, Hyderabad under the tutelage of Sriman Kovilkandadai Appan Sathakopa Ramanujacharyulu and Sriman Maringanti SriRangacharyulu. Later he received the B.O.L (Nyaya), M.A., and Ph. D. degrees from Osmania University, Hyderabad. He retired as the Head of Department, Sanskrit at Osmania University. Later, he served as the Secretary of Sura Bharati Samiti for sixteen years before being elected as the Samiti's Vice-President in 2012. He has written more than 50 research papers on topics of Alankara Sastra, Nyaya, Veda, Vedanta, Sahitya and Vyakarana, an anthology of some of these has appeared as ***Samskrtasahityavallari***. He wrote a seminal work: "**Dharmasuri: His Life and Works – A Critical Study**", also the topic of Ph.D. thesis. He translated four books into Telugu: ***Harischandropakhyanam*** from the Markandeya Purana, ***Vedachintanam*** of Vinoba Bhave, ***Purusarthislokalu*** (from *Verses for the Brave,* a selection of verses from the *Yogavasistha*), and the 16th century Sanskrit book ***Yatindramatadipika*** of Sriman Srinivasacharya, an original and important manual of Visistadvaita. The present book is the English translation of the Sanskrit book ***Bharatarasaprakaranam***, a primer on 'sentiment' or *rasa*, following Bharatamuni. It is the result of the 'Sastracudamani' project, successfully undertaken by the author with the sponsorship of Rashtriya Sanskrit Sansthan, New Delhi. He also translated from Telugu to English, a small booklet on ***Vidyaranya*** for a series being published by the TTD.

ISBN - 978-93-80171-28-9

SANSKRIT ACADEMY

(Adarsha Shodha Sansthan)

Rashtriya Sanskrit Sansthan New Delhi

OSMANIA UNIVERSITY

Hyderabad - 500 007

2012